

# The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 14.

SATURDAY, APRIL 8, 1854.

PRICE 4d.  
STAMPED 5d.

## MENDELSSOHN.

(Continued from page 192.)

IN most towns of importance in Germany, the four hundredth anniversary of the discovery of printing was kept with great public rejoicings, and at Leipzig, the book-mart of the Continent, the festival was attended with more than usual honours. It was Mendelssohn's duty to select and adapt to music a poem best suited in his judgment to express a great national feeling, and the hymn was to be sung at the uncovering of the Gutenberg statue. There was a swarm of candidates for the *libretto* part of the business, but the choice fell on a song by Adolph Prölss, a Divinity lecturer, of the Gymnasium of Freiberg. The opening words, "Vaterland, in deinen Gauen brach der lichte Morgen an," were accompanied by wind instruments alone; and I remember well, amid the general excitement in the Gewandhaus, at the first rehearsal, how the venerable Rochlitz shared the enthusiasm of the younger and more susceptible spirits around him. The old man's face lighted up with pleasure, and, as the joyous strains pealed out, he seemed to hail the dawn of a new era in art. So much for the first trial of the national hymn, but grave doubts were entertained of the effect of the music which was to be given on the day of the festival, *al fresco*, in the market-place. It was resolved to rehearse again in the gardens of the Schützenhaus, and assign the places of the orchestra and vocal performers at convenient distances from each other. This was a difficult task for our conductor, and many will remember how Felix, on the day of the performance, was seen moving about the temporary stage on the "Rathhaus," and showing the musicians their proper places. At last, two bodies of chorus were arranged at some distance from each other, Mendelssohn and David officiating respectively as their leaders. The music began with a *chorale*, "Begeht mit heiligem Lobgesang," to the tune of "Allein Gott in der Höh' sei Ehr." Then came the Gutenberg song, an *allegro molto* for tenor voices, "Der Herr sprach, es werde Licht;" and, to conclude, a *chorale* to the melody, "Nun danket alle Gott." This work belongs to a class of compositions which bear no number or mark, like most of the author's productions; but, with many of his later works, it was published by Breitkopf and Härtel. The Gutenberg song has also been published in an arrangement for a single voice, and, as a national and genuine German song, deserves a large sale and wide circulation. The impression made by the performance of these pieces was not equal to what might have been fairly anticipated in behalf of such music; but much of the sound was lost in the open air, and a thousand singers, at least, would have been necessary to do justice to the work. All these compositions were, however, but the preludes to that great work which was deservedly reckoned the brilliant feature of the Leipzig Festival. We allude to the *Lobgesang*, *grosse Symphonie Cantata*, von Mendelssohn Bartholdy, eigens zu

dem Feste gedichtet, which was heard for the first time in the church of St. Thomas, at Leipzig, on the 25th June, 1840. It was preceded by Weber's overture to *The Ruler of the Spirits*\* (the finale, introducing "God save the King," accompanied by the organ) and the *Dettingen Te Deum* of Handel. But who shall measure out the glory of that artist, whose gifts, devoted to a grateful and sublime expression of the Almighty's praise, have left a memento of that Gutenberg Festival which no time can efface—no jealousy or depreciation can diminish. Here we are told of the victory of light over the hostile and conflicting powers of darkness which the world loved more than the light; and I do not think that I am erring too much on the side of the old maxim, "De mortuis nil nisi bonum," when I say that, in the *Hymn of Praise*, we discern the marks of a pious mind and a man who felt and acted, not merely talked or wrote. Art can lie, and duplicity is cheap and common; but hypocrisy is hateful, and Mendelssohn the artist was Mendelssohn the man, genuine, thorough, and unpolluted. I do not agree with those who think that the greater part of the orchestral work had been written before the time we are treating of, and that the vocal parts were added subsequently, and for this particular occasion. The *Lobgesang*, in its integrity, bears the stamp of a freshness and connected system of arrangement, which, I am persuaded, could not have been found in a work composed in so disjointed a manner as some have supposed it to have been written. I am at a loss to conceive how others, calling themselves critics, can discover in the *Hymn of Praise* a mere imitation of the D minor symphony of Beethoven.† The two compositions are about as like each other as the "God the Father" of Michael Angelo to the "Sistine Madonna" of Raphael, or the "Transfiguration" in the Vatican. The two works have this in common. Beethoven's symphony concludes with vocal parts, which form the larger half of Mendelssohn's *Lobgesang*; so that the first three orchestral subjects form, in reality, but subdivisions of the one entire work, and the whole composition, in two parts, divides a great orchestral and vocal subject. While Beethoven avails himself of men's voices, as his last resource to express a painful effort to attain joy (*das schmerzliche Ringen nach Freude*), Felix wished to explain the exultation which followed on salvation from the powers of darkness. To effect this purpose, he used both vocal and instrumental music; and hence, significantly enough, his work bears the title of a *Symphonic Cantata*. The leading idea in the opening part, introduced by horns and trumpets,‡ and repeated by the *tutti* of the instruments, is reproduced with grander and more combined bursts of harmony. An inspiring chorus, "All that have Life and Breath, praise Ye the Lord," opens the vocal part of

\* Query, *Jubilee*?—Ed.

† No. 9.

‡ Query, *Trombones*?—Ed.

the work, which abounds with magnificent created and choral pieces. The lovely duet, "I waited for the Lord," precedes, perhaps, the noblest solo and chorus that can be found in the sacred works of Mendelssohn. "The Sorrows of Death had closed all around Me, and Hell's dark Terrors had got hold upon Me," are the words which form the mournful prelude to the question, three times repeated, "Watchman, will the Night soon pass?" A pause ensues, and the treble voices answer in tones full of consolation: "The Night is departing, the Day is at Hand; let us cast off the Works of Darkness, and put on the Armour of Light." This chorus, confessedly one of the greatest that have been written by any composer in these days, may be compared in effect to the "Es werde Licht" of Haydn,\* and the "Mache dich auf, werde licht," in St. Paul. But greater weight and solidity is to be found in the *Lobgesang*; and the chorus, with its intricacies and elaborate writing, still appeals to all, as a genuine inspiration of the composer. A *chorale*, full of Christian gratitude, "Now, thank God," and a duet for tenor and *soprano*, precede the final chorus, "Ye People, Kings, Heaven, and Earth, bring to the Lord Honour and Might," and the whole weight of the instruments is thrown into a noble fugue with which the *Lobgesang* concludes. People of course judge differently in recording the works of Mendelssohn; and, availing myself of that liberty of taste and choice, which is gladly conceded to others, I venture, after much consideration, to call the *Lobgesang* the greatest of his works. It is *entirely* original, and independent of other men's conceptions, which cannot be said for the *St. Pault*; and, in pointing to the *Lobgesang* as a genuine picture in the happiest style of the artist, we rise from our contemplation, humbled, and astonished that one of ourselves could so worthily have praised the Creator. The first performance, which was excellent as regards the chorus and orchestra, created a great enthusiasm, which manifested itself (though the audience were in a church) in whispers and audible expressions of approval. A few evenings afterwards, Felix was serenaded by some of the members of the chorus. He lived at this time in Leugenstein's Garden, and I remember his appearing there to answer the deputation in such plain words as these:—"My friends, I am a man, as you know, of few words, but I thank you heartily." We answered him with three musical "hips" (*Ein dreifaches gesungenes Hoch*). Shortly after this great ovation, Mendelssohn designed a scheme to revive and perpetuate, as far as he could, the name and memory of a musician towards whom he had always entertained lively feelings of gratitude. John Sebastian Bach had been for a long time director in the Thomasschule at Leipzig, and to raise subscriptions and erect a statue seemed to be an appropriate and graceful act on the part of Mendelssohn, who held the name of Bach in such veneration. Felix determined to defray the expenses of the statue from his own means, and issued prospectuses of concerts, the proceeds of which he intended entirely to devote to the object. Bach's works were to be the chief features in the programme; and on the 6th of August, in St. Thomas's church, there was a grand organ performance, consisting of the following pieces:—the fugue in E major, an *extempore* on the chorale, "Schmücke dich, O liebe Seele;" Prelude and fugue in A minor; the *Passe-caille*, in C minor, with twenty-one variations; the *Pastorella* and *Toccata* in A minor; and, to conclude, a second *extempore* on the subject, "O Haupt

voll Blut und Wunden." All these compositions of Bach were executed by the energetic Mendelssohn, whose organ-playing astonished the critics, and satisfied them that he was equal, single-handed, to bear the whole onus of a public performance. On reviewing the ceaseless exertions of Mendelssohn during the short space of one year, we cannot wonder that his health became often subject to attacks brought on by anxiety and labour, and we have to record here a rather serious illness which seized him shortly after this concert. He recovered, however, soon enough to journey to England, where he had been engaged to direct the Birmingham festival, and bring out the *Lobgesang*. On the 11th of September, before his arrival in London, the first rehearsal of this work took place in the Hanover Square Rooms. Mr. Knyvett directed, Mr. Turle presided at the organ, and M. Moscheles assisted in the general management of the performance. On the 20th of this month, Mendelssohn arrived in England, and conducted his *Lobgesang* at Birmingham, three days afterwards. I cannot say, for certain, whether he was invited to Court by the Queen of England that year or in 1842, the occasion of his next visit; but the story I am about to relate is not impaired by want of accuracy in the date of its actual occurrence. It would be superfluous here to state that Queen Victoria and Prince Albert are both excellent connoisseurs in music, and we cannot wonder at Felix being honoured with a special invitation to attend Her Majesty. She received the musician in a quiet unostentatious manner, the Prince and another gentleman being the only witnesses of the interview. When he entered the apartment, the Queen apologized for the disorder of her reception room, and, assisted by Mendelssohn, began to set things to rights. Some noisy parrots were cashiered and banished for a time to her boudoir, and, now that there were no hindrances, the Queen sang some of Mendelssohn's own vocal pieces, but appeared ill-pleased with herself and her performance. "He might ask Lablache" (she said) "if she could not do those songs more justice; but she was nervous before the composer," etc. The story was a favourite one with Mendelssohn, and naturally enough.

On the 2nd of October, Felix and Moscheles travelled together from London to Leipzig; and the former appeared at his post of conductor at the Second Subscription Concert of the season. On the 19th of this month, in the large concert room of the Gewandhaus, Bach's triple *concerto* was given by Schumann, Moscheles, and Mendelssohn, and, on the 3rd of December, the immortal *Lobgesang* was heard for the first time in the Gewandhaus. A party of enthusiasts had decked the conductor's desk with flowers, and when the illustrious man appeared to lead the *Ruler of the Spirits* overture, he was greeted with a storm of applause, the earnest of the ovation he was to reap after a hearing of the *Lobgesang*. This work occupied entirely the second part. The *alto* and tenor were Mdlle. Schloss and Herr Schmidt; and so uproarious was the applause at the conclusion of the piece, that it seemed not improbable that the audience would have carried off the composer, desk, flowers, and all, on their shoulders back to his residence. The news of this triumph reached the ears of the Court, and the King, arriving on the 15th of December at Leipzig, expressed a wish to hear the *Lobgesang*. It was accordingly repeated on the 16th of this month by the same orchestra and chorus as before. The King selected the pieces to form the first part of the concert. They were as follows: the overture to Weber's *Oberon*, cavatina from *Figaro*, "Giunse alfin il

\* No great compliment to Mendelssohn.—ED.

† Indeed!—ED.

momento," sung by Mdle. Schloss, and the Kreutzer sonata of Beethoven (Op. 47.), played by Mendelssohn and David. But the great and peculiar interest of this concert was centred in the *Lobgesang*; and the King, who after the performance left his seat and thanked Mendelssohn in person for the rich treat he had afforded him, reminded the proud spectators of this interview of the words of the poet:—

"Es darf der Sänger mit dem König gehn,  
Sie beide wandeln auf der Menschheit Hohn."

(To be continued.)

### THE LIFE OF MOZART.

(From the original of Alexander Oulibicheff.)\*

(Continued from page 208.)

#### CHAPTER X.

(1778—1779.)

BEFORE Mozart again quits Paris, whither he was never destined to return, we will allow him to relate, in his own manner, the only triumph—after all, but a poor one—he ever achieved there. He had composed a grand symphony for the *Concert Spirituel*, on the festival of *Corpus Christi*—

"I was very anxious," he says, "at rehearsal. In all my life I never heard anything worse. You cannot imagine the wretched, bungling way in which they performed the symphony twice over. I was really fearful of the result, and would willingly have tried it again, but, as there were many other things to rehearse, there was no time. I was, therefore, obliged to go home to bed with an aching heart, indignant and dissatisfied. I determined not to be present at the concert next day! As, however, it was fine, I mustered up courage in the evening, and went—firmly resolved, however, that, if the symphony was played as badly as at the rehearsal, I would go into the orchestra, take the violin out of the hands of the director, and conduct the performance myself. I prayed to God in his mercy, that all might go well, and *Ecco!*—the symphony commenced. Raff was standing near me. At the commencement of the *allegro* there was a passage which I felt certain must please. The audience were carried away by it, and applauded very warmly. As I was certain, when I wrote it, of the effect it would produce, I had again introduced it at the end. The applause began, therefore, *da capo*—the *andante* also pleased; and still more, the last *allegro*. Having heard that all *finales* commence, like the first movement, with a *tutti*, generally in unison, I began mine with the first and second violins alone, *piano*. After eight bars came the *forte*, which the audience applauded as soon as it was heard. The symphony over, I went for joy, to the Palais Royal, ordered an ice, said my beads, as I had promised beforehand, and returned home."

Mozart had anticipated the manner in which this symphony would be received, because, to a certain extent, he had adapted it to the French taste. In a previous letter he says—

"Whether it will please, I do not know—and, to speak the truth, I trouble myself very little about it. Whom, indeed, will it not please? I will answer for its satisfying the few sensible Frenchmen who may be present; and as for the fools, I can see no great misfortune in its not contenting them. I have hopes, however, that even the donkeys will find something in it to please them, in which case, I shall not have failed in the *premier coup d'archet*. That will be enough. The blockheads here make such a fuss—the deuce take it! We perceive no difference"

\* This translation, which has been made expressly for the *Musical World*, is copyright.

† The celebrated tenor, who sang the part of Idomenos on the first representation of the opera so-called.

—they immediately begin, as in other places. It is really laughable."

Le Gros pronounced this symphony the best in his repertory. He had it played a second time, with a new *andante*, written at his request by Mozart; and, from that time, exhibited the most friendly feelings towards the young composer.

A melancholy event now occurred which increased Mozart's distaste and repugnance for Paris. His mother, whom he most tenderly loved, and whose idol he was, died, in July, 1778. Under these distressing circumstances, Grimm gave touching proofs of a friendship which does as much honour to his memory as all his intercourse with the philosophers of his day. He prevailed on Mozart to leave his lodgings in the *Rue du Gros Chenet* and to remove to his (Grimm's) own house, besides writing to Salzburg, and undertaking all the necessary arrangements. One of the most celebrated women of the period, Madame D'Épinay, an ancient admirer of Grimm, assisted him in his task of consolation. Leopold Mozart, however, now no longer opposed his son's desire to leave France. The shrewd old man nevertheless only gave his consent when his unceasing efforts to procure a permanent appointment for Wolfgang in Salzburg had been crowned with success. He effected this object in the following manner. A short time previously, the Archbishop had lost two members of his chapel—Lolli and Adalgasser—the former a composer, the latter an organist, and both men of talent, whose places it was not easy to fill up. In this state of affairs, the spiritual shepherd was compelled, even against his will, to think of his lost sheep, the young insensate who had been rash enough to abandon his post and renounce an income for life, of no less than 12 florins 30 kreutzers per annum! This was certainly very good pay for Mozart, although, it is true, he played the pianoforte and organ tolerably well, could direct an orchestra with his violin, and, as the archbishop was obliged to confess, was not altogether deficient in talent for composition, in case of necessity could write for the church, the chamber, or the stage, and, in short, knew a little of everything. The question arose, however, on what pretext could free pardon be accorded to the truant sheep who had braved his shepherd, to the thankless subject who had fled from the best and most generous of princes? Necessity, however, at last brought matters to an issue. In the first place, indirect advances were made to Leopold Mozart, by the Intendant of the chapel. The old diplomatist was now in his element. At the first word, he divined what was wanted, played his cards cleverly, and ultimately won the game—replying to the archbishop by a petition, in which, among other things, he said that, "after so many years' service, free from reproach, he trusted he might be graciously remembered." The Court and the town were alarmed. They imagined that Leopold Mozart intended to retire, and felt assured that, if such were the case, the archiepiscopal chapel would be shaken to its foundations. Moreover, he was the only teacher of the pianoforte in Salzburg, and had afforded abundant proof that his method was a good one. Besides which, he counted among his pupils the Intendant's daughter, demanding, worthy man, no more than a ducat for twelve lessons. A master from Vienna would have asked, at least, four. The case was urgent, and it was absolutely necessary to make a formal proposition. Chuckling in his sleeve at the success of his plan, Leopold Mozart had already decided upon his *ultimatum*. He gave out that his son was achieving unheard-of sums in Paris, while the poor young man was actually



working himself to death for Le Gros and Noverre, without receiving a kreutzer in return. In short, Leopold obtained for himself the 500 florins a-year, which Lolli had formerly enjoyed, and, for Wolfgang, the place of Adalgasser, with the same salary. This had been his aim. The agreement was concluded on the above conditions, with a proviso that one of the contracting parties—viz., Wolfgang—should be allowed to go to Italy once every two years, while the Archbishop pledged himself to give him autograph letters of recommendation on every occasion. How great was the satisfaction of Leopold Mozart, on informing his son of an event which surpassed his fondest hopes, and realised his highest aspirations. How the good old father counted, florin by florin, the sum which was to establish the prosperity of his family, not only fortunate but almost rich. A thousand florins annually, exclusive of incidental gains, with the sale of his "Method for the Violin," which brought him in about fifty florins a year, was a mine of wealth. Add to this, Mdlle. Nannerl earned ten florins a month by giving lessons, and, with that, she could afford to have the best wardrobe in Salzburg. Her brother, too, was allowed to appropriate whatever money he might gain by labour unconnected with his office. Leopold Mozart was of opinion that: "When a man has not to calculate his gains too closely, he may allow himself some small latitude." Such, as a general rule, was the lot of native musicians! A family composed of three members—the first, an accomplished master of his art, author of elementary works, which were regarded as classical throughout Germany; the second, an excellent pianist, and the third called Wolfgang Amadeus Mozart—esteemed themselves fortunate in obtaining a position which promised a yearly income of two or three thousand florins!

Mozart no sooner received this good news than he hastened to quit Paris. Before he does so, however, we will re-enumerate the works he composed during his last sojourn in France. These consist of six sonatas for the pianoforte, two quartets for the flute, a *concerto* for the harp, a symphony-*concertante* (mentioned in the preceding chapter), a grand symphony in D, known as the *Symphonie Parisienne*, and performed for the first time at the *Concerts Spirituels*, with some other compositions of less importance, besides the choruses destined to supply the place of those of Holzbauer, and half a *ballet*, comprising twelve separate pieces, written to oblige Noverre. All were composed in the course of six months, and, with the exception of the six sonatas, for which a music-publisher gave fifteen *louis d'or*, scarcely brought Mozart a *sou*.

Mozart was not in too great a hurry to enjoy the advantages of his new appointment. He remained three months on the road before arriving at his father's house. In Strasbourg, he gave a musical *soirée* and a grand concert, which, when the expenses were paid, yielded six *louis d'or*. About this, he writes as follows:

"Had I imagined that so few people would have come, I would have given the concert gratis, if only for the pleasure of seeing the theatre full. There is nothing more melancholy than a table laid for eighty persons with only three of them present. To show the good Strasburghers, however, that I did not care in the least, I played a great deal for my own amusement—I gave them a *concerto* more than I had promised, and then extemporised for a long time."

But, on this occasion, Mozart was in good spirits, because his audience, although thin and scattered, consisted of the cream of connoisseurs, who made the place resound with their bravos as much as if it had been quite full. With an

audience of this description, Mozart easily consoled himself for a scanty receipt.

When Mozart arrived at Mannheim, he was asked to write a *duodrama*—a drama in which the music accompanies the dialogue, or, in other words, a melodrama, according to the present acceptance of the term. Two works of this description—*Medea* and *Ariadne*—had produced a lively impression on him.

"You know," he writes to his father, "that, of all the Lutheran *capellmeisters*, Benda was always my favourite; I am so fond of these two works, that I always carry them about with me. Do you know my idea?—Most of the recitatives in operas should be treated in this fashion—and only sung now and then, *when the words can be well expressed in the music*."

In another part of his correspondence, he says:—

"If you hear them" (Benda's melodramas) "only once on the piano, you will be sure to be pleased with them;—but, if you hear them again, you will be completely carried away; that I vouch for. They require, however, a good actor or a good actress."

"And, above all, a good composer," Mozart should have added; for there certainly can be nothing more wretched than the ordinary melodramatic music of the present day—I mean those abrupt, confused, and heterogeneous pieces, to which, during the pauses, the action supplies the place of the commentary they so greatly stand in need of. The fault does not lie, however, in the music itself, as is satisfactorily proved by its inventors, Jean Jacques Rousseau and George Benda. The assistance of instrumental music is productive of admirable effects, even in tragedy, as we know from several instances in which it is employed.

With respect, however, to the idea of substituting a melodramatic treatment of the subject of an opera for recitatives, it does not appear likely that Mozart would ever have adopted, or attempted to carry it into execution. Spoken dialogue, with orchestral accompaniment, would certainly be preferable to the stupid rubbish created by the transition from such elevated poetry as true music, to mere naked, spoken prose. The practice of speaking in operas is insupportable; it does away with all illusion, and is a vestige of actual barbarism. I admit that instrumental harmony, coupled with words, would somewhat soften the harshness of this antithesis, which disturbs poetical truth and affects the nerves of the listeners; but there is something certainly far better than this combination, namely, such *obligato recitatives* as Gluck and Mozart could write, and which unite with the whole power of music that of the truest, strongest, and most passionate declamation, which forms with the orchestra a homogeneous whole. We are here merely speaking of musical tragedy, since in comic operas neither melodramatic treatment nor instrumentalised declamation is applicable, and, therefore, for the want of something better, which, perhaps, will never be discovered, we must content ourselves with simple recitative, the monotonous striking of the piano, and the snuffling accords of the violoncello.

The melodramatic kind of treatment would, however, be very successful and popular if applied to opera at the present day. As a proof of this, I will merely adduce the Incantation in *Der Freischütz* and a charming scene in Weigl's *Die Schweitzerfamilie*.

Obstacles, which have never been explained, prevented the execution of the task proposed to Mozart by the Director of the Mannheim Theatre. The commission, however, coincided so much with Mozart's inclination, and his zeal for the now useless labour was so great, that he composed a whole act of the melodrama, "for himself," as he expresses it. The



piece was entitled *Semiramis*. Like many others of his compositions, it must have been lost—at least, it is not included in the principal catalogue which comprises the musical sketches and fragments found amongst his papers after his death.

Mozart's protracted sojourn in all the larger cities on the road, at length caused his father to lose all patience. Three months was evidently too long a time to spend in the journey from Paris to Salzburg, even for one who travelled at his leisure. A very emphatic letter, in which the *Capellmeister* required the *Hof- und Dom-Organist* (Court and Cathedral Organist) to repair to his post without further delay, at last compelled Wolfgang to hasten his movements, and the result was, that he reached home about the middle of January, 1779.\*

\* In allusion to the fact of Mozart's failing to attain the object for which he went to Paris, Mr. Holmes remarks very truly that his diligence and genius, which were apparent on all occasions, and always opened a road for him, would, in time, have been acknowledged and rewarded even in France. But Fate intended Mozart for something higher than to reform and improve French music: he was destined to complete a work that should influence the taste of all Europe.—A. SCHNAISHUON.

[To be continued.]

### MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(Continued from page 176.)

#### VII.

We have here a scene of wonderful grandeur, representing at first the foreboding of a great event, such as it is ever the delight of poets to picture, that moral mystery of our nature against which it is vain for the materialist to argue; then, in fulfilment of this presentiment, Jove's appalling thunders, the promised indication of the death-hour of Œdipus, break forth in terrific grandeur; the Chorus are all stricken at the elemental convulsion, but Œdipus recognising the signal of his destiny, remains calm and dignified, and demands that a messenger hasten to recal Theseus, whose presence at the fatal moment is essential to the full accomplishment of the prediction; and, lastly, the tempest, dying away, leaves still its influence upon the dismayed Chorus, who call upon Theseus, less in pursuance of the blind man's behest, than as clinging in reliance upon a power in which they trust at a time when the awe that confounds their senses renders them incapable of self-confidence.

There is an expression of deep and solemn mystery in the slow, measured, detached chords for the orchestra with which this piece commences, that is increased by the irregular phraseology of the vocal melody, and still more, by the subdued muttering tone of the lower notes of the bass voices to which only this is assigned:

Voices. The blind man on our heads hath

Orchestra.

drawn a dread-ful dis-as-ter, strange to us

all. Should his fate a - vert . . not the blow,

from Jove's hand . . it is dart-ed. Hark! a -

- gain loud - er now the peals

As the presentiment of evil becomes by degrees less indefinite, the melody gradually rises, and the concluding phrases are given by the tenors, but still murmured in half-stifled whispers. The Chorus here, it will be noticed, are not addressing the characters, but, being filled with vague apprehensions, their fears are communicated from each to other, and they mutually acknowledge their common feeling. Is it the heavy atmosphere burdened with the ripening tempest that presses thus upon men's hearts? or is it that the approaching evil, intercepting the radiance of their brighter hopes, casts a shadow on their souls? Either the natural, or the preternatural influence, or both, are presented in this well-imagined passage, which is an admirable introduction to the exciting scene that grows out of it.

The original slow tempo is changed for an *allegro molto*, when apprehension is confirmed by the bursting of the thunder-cloud. The entirely unhackneyed, but especially graphic rendering of this portion of the subject, particularly bespeaks the powerful originality of Mendelssohn's genius. How many, and how many times has music been made, or sought to be made, to imitate the elemental warfare, and how for ever, and for ever, the same conventional forms have been employed to effect this purpose, is familiar to the satiated experience of every hearer of Italian operas, to every player of a certain class of pianoforte music, of which the admiration is at least equal to the merit. I am not aware that there is any natural analogy between the chord of C minor played in slow, descending *arpeggio* in the upper parts, against the continuous tremolo of the lower, and a clap of thunder; but it has become a matter of course with matter-of-course musicians to employ this as an acknowledged element of musical storms, and it is innocently received as such by the convenient world, just as they receive the theatrical flashes of ignited lycopodium for lightning, or the conclusive stage illumination of blue fire as a symbol of virtue rewarded, and future peace and happiness. Little, indeed, is there of nature in such presentiments, not much more of art. Genius, the intuitive enemy of convention, has gloriously, transcendently, shaken off the shackles of custom in the pastoral symphony of Beethoven

where the mighty master swings not in the property car of the first scene of a pantomime, but soars indeed, upon the wings of the tempest. To avoid the sign-painting style of the elder worthies must have been natural, must have been irresistible to the refined mind of Mendelssohn, but not to adopt the perfect model of Beethoven, and yet to have succeeded, proves the power of his mind to have been equal to its refinement. It would be in the last degree bathetic, after this exordium, to describe the technical resources that are brought to bear upon the musical illustration or description in the scene under notice, and, indeed, if you had not the work before you, which would, of course, supersede all description, you could gather no idea of the general effect from any account that could be rendered of rolls on the drums, blasts on the brass instruments, tremolo passages for the violins, the order of concords and discords through which the harmony progresses. In brief, the storm is not represented in a minor key, but in the peculiarly transparent and resonant tonic of C major; the representation is remarkable for another exception from almost unexceptionable precedent, in having no passages that ascend or descend in semitonic scales. What, then, are we to suppose that here is no howling of the winds, no darkening of the sky with the black mantle of the hurricane? I suppose—and it is for those who may, to interpret the composer better—I suppose that whatever is descriptive in the music before us represents a marvellous manifestation of the power of the gods in their predicted augury of the approaching crisis of that fearful destiny of which *Œdipus* has been the victim, that it pictures the illumination of the wide expanse of heaven with one sheet of living fire, such as is often seen in southern climates, though little known in this—an awful splendour, which surpasses all else that human imagination can encompass of glorious brightness. On the other hand, I suppose that the more agitated portions of the music embody the terrified amazement of the Chorus, who are the spectators of the phenomenon, and who, sensible of the preternatural agency that is in operation, are fearful that their own fate is involved in its result.

In the antistrophe we have the fulfilment of that which was foreboded at the commencement of the piece, and the change of apprehension for conviction is finely rendered in the repetition of the opening phrases of the strophe with some most important modifications, it being given, namely, by all the voices an octave higher than at its first introduction by the basses only, and with the accompaniment of the full orchestra, and further, by the augmentation of the length of the notes, it is made to form a part of the continuous allegro, and yet to retain its original stateliness of character:

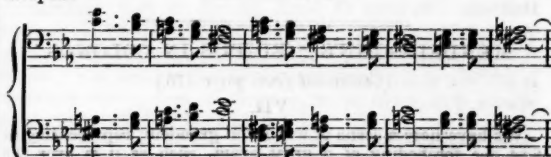


The recurrence to the major key for the same phrase upon which it was before introduced receives a new and very imposing effect from the exciting passage that leads up to it. An idea, of great force, which has not been anticipated in the strophe, but which is again introduced later in the piece, may be quoted as one of the prominent features of the movement:



This passage forms the commencement of the sequence, and one must immediately feel how greatly its exciting effect is enhanced by its being repeated a note higher than at first. I must explain, what is not apparent from the above extract, that the several parts of the Chorus enter successively, at the interval of half a bar, after each other, with the words, "What dire event now impendeth?" while the orchestra proceeds with the complete harmony; and in this distribution, perhaps even more than in the notes themselves, lies the great vigour and animation that characterise the passage.

A new musical idea marks the commencement of the second strophe:—



See the vi-vid fires rending heav'n de-scend to the earth.

in which the responsive exclamations of the two choirs give surprising vitality to the scene, and the passage in which these two cross each other, proceeding by thirds in contrary motion, is a further illustration by a peculiar distribution of the materials at his command, by turning to account the casualties of the stage arrangements as a means to musical effect, of the tumultuous emotions of the situation. The idea, first introduced in the antistrophe, which I have quoted above, here recurs with admirable effect, being again continued in sequence, which this time induces a most daring modulation, namely, into the key of F sharp major, and the series of transitions that leads from this back to the original tonic of C minor is grand in the extreme. I have omitted to notice a phrase, may I call it, of two lengthened notes, upon the words "Help, Jove," which occurs where the first shock of the tempest is felt. This phrase (I know not a more minute definition for so concise an idea of so much importance), this phrase continually re-appears, and indeed its development constitutes one of the chief points of interest throughout the piece. Given now, as in some other places, by the orchestra without the voices, it still associates itself in our ideas with the deprecations of the Chorus, which constitute indeed the living principle of the scene stimulated by the physical phenomena of the storm. Employed as an accompaniment to, or an interlude between, the speeches of *Œdipus*, it may thus be felt to imply the destined man's concern for the terror he witnesses in those about him, rather than his self-solicitude in his urgent demand for the presence of Theseus.

The Chorus, yielding to this demand, appeal now to their King as the appointed agent of heaven, for that support which the gods, whom they have thus long besought in vain, will grant but at his hands; and thus commences the second antistrophe with the same passage as the preceding strophe. A new idea of exceeding breadth, massiveness, solemnity of character, for the orchestra only precedes the announcement of the Chorus to Theseus,

"The man would give thy State and thee his parting blessing," and gives to it a significant earnestness that admirably charac-

terises the grave, the religious sense of a great, and glorious fortune to their native land, which waits to be accomplished. The convulsion of the elements is lulled, and now paramount above the voice of the tempest is the cry of "Theseus!" set to the same phrase of two notes that has stood out as a most conspicuous feature through the movement; and thus, in beautiful unity with all that precedes it, the piece concludes.

[To be continued.]

### FOREIGN.

PARIS.—(From our own Correspondent).—The revival of *Otello* at the Italiens, had given great satisfaction to the habitués. Mario was in excellent voice, and was frequently and loudly applauded in the part of the Moor, whose jealousy of so charming and fascinating a Desdemona as Mme. Frezzolini, could astonish no one. Mario's acting in the last scene was superb. That of Mme. Frezzolini was simple, touching, and natural throughout, and her singing finished and artistic. A M. Neri Baraldi made his début as Rodrigo. He has a pleasing tenor voice. The *Vestale* of Spontini and Cruvelli, and *L'Etoile du Nord* of Meyerbeer, still pursue their triumphant careers at the Grand Opera and the Opéra Comique. I have been unable to attend either of the two lyric theatres lately. My time has been entirely engrossed with soirées and concerts. First there was the soirée of M. and Mme. Offenbach, at which were heard M.M. Roger, Offenbach, and the Mdles. Duleken. Then there was the soirée of Mdle. Augustine Brohan, on the same evening as Mme. Roger de Beauvoir's second *Quadrille Printanier des Légumes et de la Polka des Fleurs*, at which every one was compelled to appear in fancy costume. Add to these, the soirée of M. Roger, where Mesdames Frezzolini, Masson, Potier, Iweins d'Hennin, M. M. Roger, Lefébure, Hermann, Goria, and Felix Godefroid delighted the company by their talents. The concerts have been plentiful since my last. M. and Madame Lefébure-Wely have given one in the *Salle Herz*; as, also, have M. Albert Sowinski, the Polish composer for the pianoforte, Mr. John Thomas, the young English harpist, and M. Deloffre, conductor at the Théâtre Lyrique (formerly second violin at Mr. Ella's); while M.M. de Cebra have treated us to the overture to *Guillaume Tell*, arranged for guitars! But the concert of the week was that under the patronage of the society of the *Amis de l'Enfance*, where M. Roger sang airs from *Joseph* and *La Dame Blanche*; Mdle. Sophie Cruvelli Schubert's admired "Adieu," as she knows how to sing it, and M.M. Hermann, Lefébure and Goria played John Sebastian's "Prelude Accompaniment" to M. Gounod's French tune, arranged for pianoforte, organ and violin. Poor Bach! To conclude, M. Henri Herz, the celebrated pianist and composer, gave a concert in his own rooms, Rue de la Victoire, and played his *last new concerto* to the great satisfaction of a crowded and fashionable audience. The programme of M.M. Seghers and Wekerlin at the last concert of the Société Sainte-Cécile comprised Beethoven's *Sinfonie Eroica*, Cherubini's *Marche du Sacre*, various pieces from Weber's *Preciosa*, with the chorus "Aux Bois," which received the honour of an encore. Mdle. Marie Damoreau,\* the young and charming débutante, sang an air from the *Nozze di Figaro*, an arietta with chorus by M. Wekerlin, and the ballad from *Preciosa*. After a long absence, Mme. Ugalde is once more restored to us. She re-appeared for the first time at the concert of *La France Musicale*, and, for the second, at that of the young pianist, M. Paul Dollingen. According to report, the director of the Opéra Comique has offered the lady 30,000 francs to return to his theatre. She, however, demands 40,000; and thus the matter, for the present, rests in statu quo.—Before closing my letter, I must inform you that Lablache arrived here last week, and is, doubtless, either in London or on his road.

PARIS.—(From an occasional Correspondent).—Speaking of *La Donna del Lago* at the Italian Opera, *Le Ménestrel* has the following:—"Un louis pour une chanterelle," disait Grétry à la représentation des *Bardes* de Lesueur." With deference, the

bon mot of Grétry was not at the expense of Lesueur's *Bardes* but of Méhul's *Uthal*, in which, for a freak, the composer dispensed with violins and made the violas his principal stringed instruments. *Apropos de bottles*, the attractions of Mad. Bosio's late benefit at the Opera were greatly enhanced by the vaudeville of *Jobin et Nanette*, which was admirably acted by M. Hoffmann and the charming Mdle. Page. It remains to be seen what the London public will think of Meyerbeer's last opera, *L'Etoile du Nord*. The excellent Parisians are so enchanted with it, that places are actually being taken at the bureau de location for the year 1855, and the Opéra Comique is crowded to suffocation every night it is performed. What about Dr. Spohr's spirit of prophecy! The last week at the Théâtre Français was remarkable for two important events; the revival of M. Ponsard's *Ulysse*, with M. Gounod's choruses, and the re-appearance of Mdle. Augustine Brohan, in *Le Caprice* and *Les Femmes Savantes*. The piquante *soubrette* was rapturously applauded, and her sparkling eyes showed no traces of the attack which threatened to deprive them for ever of their functions. The *Théâtre Lyrique* alternates between *La Promise* and *La Fille Invisible*, in other words, between Mdle. Marie Cabel and Mdle. Meillet, the two great favourites of the habitués of this theatre. *La Revanche de Georges Dandin* is in rehearsal at the Gymnase. M. Lesueur and Mad. Rose Chéri will play the principal parts. At the Variétés, *Un Bal du grand Monde* (Englished as *The Dancing Barber*) has been revived. A comedy, entitled *L'Argent du Diable*, by M. Victor Séjour, will shortly be produced. A hit has been made at the Palais Royal, by a vaudeville called *Le Meunier, son Fils et Jeanne*, from the pen of M. Biéville. The piece is excellently played by M.M. Luguets, Grassot, Hyacinthe, and Mad. Dupuis. Mad. Emilie Guyon made her début (by the way the MUSICAL WORLD is the only paper that spells this ill-used word properly—*palmar qui meruit ferat*) last week, at the Porte St. Martin, in a five act drama by Messrs Anicet Bourgeois and T. Barrière, entitled *La Vie d'une Comédienne*, which was entirely successful. The Ambigu-Comique is still playing *L'Enfant du Régiment*. The next new piece will be *Le Pendu*. At the Gâté, the military drama continues its triumphal career; ere this reaches you, it will have been played 130 times. The programme of the Délassements Comiques is composed of *Les Petites Misères du Carnaval* and *La Boutique et le Théâtre*.

VIENNA (From our own Correspondent).—We have been rather unfortunate lately at the Imperial Opera House, where sickness seems to have taken up its head-quarters. This has deranged the whole programme of the week. *Der Freischütz* had to be substituted for *Ernani*, the *Prophète* for the *Huguenots*, and the *Lustigen Weiber von Windsor* for *Der Maurer*. If any more members of the company are attacked, the theatre must perforce be shut up. The concert-givers have been more fortunate than the managers. On the 26th, the Sisters Neruda gave their third concert, which was better attended than the first two. Mdle. Wilhelmine, the cleverest of the sisters, was called forward thrice after playing Paganini's *Hexen-Variationen*. On the same day, Herren Helmesberger, Durst, Heissler and Schlesinger gave their fourth quartet concert. Spohr's *Nonet* in F major, Mendelssohn's sonata in D, for pianoforte and violoncello, and Mozart's quartet in B flat, were all extremely well performed. The Musical Academy had a concert on the 25th, in the *Kärnthnerthor Theater*, in aid of the funds of the *Bürgerspital*. Whether the people were attracted by a feeling of charity, or by their love of good music, I will not undertake to say, but the house was crammed to the ceiling. Mendelssohn's overture to *A Midsummer Night's Dream*, and Meyerbeer's to *Struensee* were admirably played by the orchestra. Mdle. La Grua sang Mendelssohn's grand concert air: Mad. Hermann Ezilang and Herr Draxler, the duet of Valentine and Marcel from the *Huguenots*; Herr Ander, Beethoven's "Adelaide," and Mdle. Tietjens, Mendelssohn's song "Auf Flügeln des Gesanges." Herr Ludwig Strauss played Moser's *Souvenir d'Afrique*, and Mdle. Staudach attempted Liszt's fantasia on motives from the *Prophète*, which is only possible for Mad. Pleyel, or the composer. Herr Strauss and Mdle. Staudach also played at the concert of Mdle. Marie Cruvelli, on the

\* Daughter of Madame Cinti-Damoreau.



27th. The fair *bénéficiaire*, although somewhat nervous at first, acquitted herself remarkably well, especially in Schubert's "Ungeduld," which was received with genuine and loud applause. Mdlle. Marie Cruvelli also sang, with Herr Stockhausen, a duet from *Il Barbiere di Siviglia*—"Dunque io son." Mad. Jenny Lind Goldschmidt's first concert is announced for to-day (Saturday, April 1st). You shall have a full account of it in my next. The Italian Opera opens with *Norma*.

BERLIN.—(From our own Correspondent).—Herr Dorn's new opera, *Die Niebelungen*, was produced at the Opera House, on Monday, the 27th, and was quite successful. I will send you a more detailed account when I have heard it again, and am better qualified to judge dispassionately of its merits. The Brothers Wieniawski have concluded their series of concerts, which have added to their reputation. The *Soirées für klassische Orchester-musik*, under the direction of Herr Liebig, are also terminated. The programme of the last *soirée* was composed entirely of Beethoven's music, as the concert took place on the anniversary of that great master's death. The solemnity was ushered in by the slow movement from the *Sinfonia Eroica*, followed by the grand concerto in E flat, performed by Mdlle. Marie Kupfernagel, who is only ten years of age. The second part consisted of the *Sinfonie Pastorale*, and the grand overture to *Leonore*.—*Concertmeister* Ries lately gave a private entertainment at his own house. We had quartets by Haydn and Beethoven, the principal performer being M. Vieuxtemps, who also played the *adagio* from Beethoven's small quintet in B flat in a masterly manner. *Apropos* to foreign musicians now in this capital, I may mention M. Louis Lacombe, who, twenty years ago, travelled through Germany with M. Vieuxtemps, when both were boys, for the purpose of giving concerts. M. Lacombe has been at Hamburg and Leipzig. In the last-named city, he produced a *cantata* of his own composition, at the *Gewandhaus* concerts, besides giving concerts of his own. The critics of Leipzig think well of him, both as a pianist and composer.

FLORENCE.—(From a Correspondent).—A new opera by Carlo Romani was produced at the Pergola on the 29th of March, entitled, *I Baccanali di Roma*, with considerable success, in spite of the hoarseness of the principal tenor, Sig. Baldanza, which necessitated a great deal of cutting in the last act. Madame Barbieri Nini was in excellent voice, and both sang and acted admirably. Both *prima donna* and composer were recalled several times during the progress of the opera. The appointments and scenery are magnificent, and so delighted were the audience with the last scene, that they called the scene-painter before the curtain. Verdi's *Macbeth* opened the season.—Our connoisseurs are enthusiastic in praise of a new *contralto*, Adelaide Borghi-Mammo, who made her *début* at a concert in the Sala dell' Arte. Her voice is powerful, of great compass, and flexible, and her method perfect. She sang, among other things, the *rondo finale* to Rossini's *Cenerentola*, and was enthusiastically applauded. You will no doubt, some day not far off, have this new Phoenix of song in London; until then, be on your guard against Italian *furor*.—A new oratorio called *Giudita*, by Sig. Emilio Cianchi, has been performed. It is very light, but was successful.

AMSTERDAM 18th Feb.—The farewell concert given by Mdlle. Sedlatzek, from Vienna, in the Salle du Parc, was highly successful. Mdlle. Sedlatzek sang arias by Donizetti, Meyerbeer, and Balfe, with great facility and taste, and was recalled at the end of each *morceau* to receive the applause of the audience. This young vocalist, although she has scarcely reached her twentieth year, has attained great excellence; in fact, she has sung within three months at twenty concerts in various parts of Holland, at all of which she has been received with marked favour.—(*Algemeen Handelsblad*.)

VERONA.—Pacini's opera, *Allan Cameron*, was given on the 15th of March with doubtful success. The principal artistes were Madame Salvini-Donatelli, Bettini, and Della Santa.

VENICE.—Pacini's opera *La Punizione* has been highly successful. The applause was unanimous, and the *maestro* was called on several times. Madame Albertini, the *prima donna*, contributed materially to the success of the opera.

TURIN.—Verdi's *Trovatore* has been played with considerable success, the principal singers being Mdlles. Alaimo and Emilia Goggi, and Signors Beaucarde and Fiori.

COLOGNE.—The *Männer-Gesangverein* have concluded a new agreement with Mr. Mitchell, to pay a second visit to London.

BRESLAU.—Mdlle. Johanna Wagner has given one performance here. The announcement of her arrival threw the Eastern question, for the moment, into the shade. The entertainment consisted of a double edition of *Romeo and Juliet*, the opera being preceded by the "Garden Scene" from the tragedy, by Mdlle. Wagner and Herr Baumeister. The applause was incessant. Mdlle. Wagner will return to fulfil a longer engagement in June, when she will play a series of characters new to our public, among which are Elizabeth in Wagner's *Tannhäuser*, Sextus, in Mozart's *Titus*, etc. It will be remembered that Mdlle. Wagner was an actress before she became a singer. She is a niece of Richard Wagner, the composer, who is trying to metamorphose the art of music.

SCHWERIN.—The management of the Opera displays a laudable activity. Richard Wagner's *Lohengrin* has been performed several times and favourably received. *Euryanthe* (Weber), *Die Belagerung von Corinthus* (Rosini) and *Fidelio* are in preparation. The last will be produced in the course of the month. Mdlle. Teresa Milanallo has played twice at the theatre and once at court.

HAMBURG.—Mozart's *Titus* has been revived for the benefit of Mdlle. Bagnig, who sustained the part of Vitellia. Report says that this lady will shortly be married, in Pesh, whence she will proceed to Broussa, in Asia Minor.—Mdlle. Wilhelmina Clauss has been giving concerts in the Apollo-Saal, with brilliant success.

STUTTGART.—The *Abonnements-Concerte* of the Royal Chapel, of which there are twelve annually, have given very great satisfaction. *Hofkapellmeister* Herr Kücken, is the conductor, in the absence of Herr Lindpaintner.

LEIPZIG.—Fräulein Burg has appeared as Amina with success.

REVEL.—Richard Wagner's *Tannhäuser* has been produced here.

ZURICH.—Beethoven's *Fidelio* has been revived for the benefit of Mdlle. Elbe.

WEIMAR.—Several new works by R. Schumann and Liszt were played for the first time at the concert given for the *Orchester-Pensionsfonds* (Orchestral Pension Fund). Schumann's fourth symphony in D minor pleased much more than his *Concertstück* for four horns. Liszt's contributions were a chorus, "An die Künstler," for orchestra and male voices, and a symphonico-lyrical piece, *Les Préludes*, on a poem by Lamartine. Both were successful. A new composition by Liszt, on the music of the Hungarians and Gipsies, printed in the French, German, and Hungarian languages, will shortly be published.—Glück's *Orpheus* has been produced. Liszt's new work, *Préludes nach Lamartine*, has excited some curiosity; and his *Künstlerchor* has been more successful here than at the Grand Music Festival at Karlsruhe.

TRIESTE.—Mr. Balfe, whose opera, *La Zingarella* (*Bohemian Girl*), pleases the audience more at each successive representation, has been engaged by the *impresario*, Ronzani, to compose two new operas for the autumn.

MILAN.—Dominicetti's new opera, *La Marschera*, has been tolerably successful at the Scala. At the Carcano, the *Corsaro* has been produced. Mr. Balfe has arrived here with Mad. Balfe, and Mdlle. Victoria Balfe, who is said to possess a beautiful *soprano* voice, which she is cultivating for the stage, under the tuition of her father.—At the Conservatory, Mendelssohn's oratorio of *St. Paul* is in rehearsal. The intention of the directors is to bring it out on Palm Sunday, or at Easter, but great doubts have been since entertained of its being performed at all. It seems to be too difficult for our executants, vocal and instrumental, whose *beau idéal* is the *Stabat Mater* of Pergolesi, and that of Rossini as a contrast.

GENOA.—Sig. Camillo Sivori has given a concert in the *Carlo Felice* Theatre. The Court was present. Sig. Sivori afforded such satisfaction to his distinguished audience, that the order of "St. Mauritius" has been conferred on him.

STOCKHOLM.—A manuscript mass of Haydn has lately been discovered in the Royal Library.

DRESDEN.—Auber's *Marco Spada* will shortly be produced, with Mdlle. Ney and Mme. Krebs-Michalesi in the principal female parts. Mdlle. Ney takes her *congé* in April, and will sing in Bremen, Cologne, Brunswick, Frankfurt-on-the-Maine, Hanover (whither she is especially invited to assist at the Court concert on the King's birthday), Hamburg, Berlin and Stettin. She has also been invited to appear at the great musical festivals in Aachen and Rotterdam, which Herr Lindpaintner is to direct. Mdlle. Sophie Cruvelli and Mme. Jenny Lind Goldschmidt were both offered engagements, which they were compelled to decline, in consequence of their intended visit to London.

**GOtha.**—Mdlles. Bochoz-Falconi and von Westerstrand are the *prime donne* here. On the 2nd, the manager of the opera received a telegraphic despatch from a high official at the French Court, requesting that the score of the Duke's *Casilda*, might be instantly forwarded to Paris, as the Emperor wishes to surprise his Royal Highness by the production of his opera at the Grand Opera in Paris.—The Duke's new opera, *Santa Chiara*, is announced for the beginning of April.

**BRUNSWICK.**—Verdi's *Il Tronatore* is in rehearsal, at the express desire of the reigning Duke. There have been a great number of concerts lately. Among others, one of Herr Isensee, at which Mr. Litol's overture to *Robespierre*, was performed under the direction of the composer himself; and the concert of the Ducal Kapelle, under the direction of the Hofkapellmeister, George Müller, the principal features of which were Mendelssohn's symphony in A minor, and Berlioz's overture to the *Fehmrichter*. The government has placed a large room in the old Rathhaus at the disposal of the Kapelle, for their performances. At a recent meeting of the Liedertafel, the members sang three pieces of a new series of songs, entitled *Die Kirmes*, by Herr Abt.

**FRANKFORT-ON-THAINE.**—The Duke of Coburg-Gotha's opera of *Tony* has been performed to a crowded house. The royal composer, who was present at the first representation, expressed to the manager, Herr Hoffmann, his entire satisfaction with the *ensemble*, and caused all the artists to be presented to him.

**PARMA.**—A new opera by Sig. Emanuel Biletta, the libretto by Sig. Maggioni has been produced. It is entitled *L'Abazio di Kelo*.

**COLOGNE.**—There is a report current here, that, on account of the clouded state of the political horizon, Mr. Mitchell will not engage the members of the *Männergesang-Verein* this year, nor the operatic company he had intended, as was said, to bring out in London. Mendelssohn's *finale* to the first part of his unfinished opera, *Lorely*, is announced for Tuesday, the 4th.

**BRESLAU.**—Flotow's *Indra* has been given with success.

**POSEN.**—The *Prophète* is very popular. For some time past it has been given twice or thrice a week, and always to full houses.

**HANOVER.**—Mozart's symphony in E flat and Beethoven's overture to *Leonore* were performed at the seventh *Abonnements-Concert*. Mme. Nottes, Herr Bernard, Mdle. Volk, and Herr Haas, sang a quartet from the *Befreites Jerusalem* of Righini—a real curiosity. The concert was more than usually well attended, on account, no doubt, of Mdle. Therese Milanollo, the violinist, who played three pieces, two of her own composition. Capellmeister Fisher conducted the vocal, and Concertmeister Joachim the instrumental, part of the performance. Mdle. Milanollo gave a concert on her own account, on the 23rd, in the theatre, which was crowded.

**ROME.**—A new opera by a young composer, Signor Marchetti, pupil of the Musical College at Naples, is announced. Its title is not yet generally known.

**SIENA.**—A new opera: *Il Maestro di Scuola*, by Signor Franc. Cortesi, will be shortly produced.

**CONFU.**—Robert le Diable has created a perfect *furor* here.—Sig. Paolo Correr's new opera, *Isabella d'Aspero*, has been so successful, that the third representation was given for the benefit of the composer.

**STETTIN.**—Herr Tichatscheck has appeared in *Masaniello* with the greatest success.

**KÖNIGSBERG.**—Mr. Benedict's opera *Die Kreuzfahrer oder der Alte vom Berge* has been produced. It has met with a very flattering reception.

**GHEENT.**—A three act opera, *La Lanterne Magique*, the music by M. Méry and the libretto by M. Van Peen, both young Belgians, has been produced here with success. It is also to be brought out at the Théâtre de la Monnaie, in Brussels.

**ST. PETERSBURG.**—Madame La Grange selected *I Puritani* for her benefit, on which occasion, the theatre, which, after the San Carlo in Naples, and the Scala in Milan, is the largest in Europe, was crammed in every part. The fair *beneficiare* was presented with a magnificent brooch of the value of 15,000 francs (£600) by the Empress, and a bracelet worth 10,000 francs (£400) by the subscribers. Madame La Grange is re-engaged for next year. She receives 100,000 francs (£4,000), and a guaranteed benefit. Madlle. Marai, Madlle. Cotti, Signors Lablache, Ronconi, Tamberlik, Calzolari, Debassini, Tagliafico, and Polonini have likewise signed for the ensuing season. Madlle. Yella, the Viennese *dansreuse*,\* had her benefit, and also received a handsome present from the Emperor.

\* Who appeared the year before last at the Royal Italian Opera.

**NEW ORLEANS.**—(From a Correspondent, Feb. 25.)—Jullien and his band are here giving concerts, and attracting crowded audiences to the Odd Fellows' Hall every evening. The band is the finest ever heard in New Orleans, and includes some of the most renowned solo players in the world. I need only mention König on the cornet-à-piston, Bottesini on the double-bass, Wuille on the clarinet, Lavigne on the oboe, Hughes on the ophicleide, and the brothers Mollenhauer, who are famous as duet players on the violin. The programmes comprise music suited to all classes. The tastes of the connoisseur, amateur, and the public in general are all consulted in the selection. A fantasia on the *Huguenots*, written by Jullien for the opening night, was received with immense favour. The chorus from the *Conjuration* scene created a furor. Jullien also gave several of his own compositions. Of these I may name the "American Quadrille," the "Sleigh Polka," the "Prima Donna Waltz," and the "Target Galop," as the most successful. The "Sleigh Polka"—composed at Boston—is one of the most exhilarating, characteristic, and, indeed, original dances I have heard. The audience on the first night were in ecstasies, and encored it unanimously. It has been repeated every evening. Two new movements from Beethoven's Pastoral Symphony were admirably performed by the band at the second performance. The New Orleans people seemed to appreciate it thoroughly, and encored the last movement. No success could be more decided than Jullien's. He came to New Orleans preceded by such a reputation, that nothing short of the highest degree of excellence could have satisfied expectation. There has been no disappointment—but rather the contrary; we got more than we expected. A grand *Bal Masqué* has been announced by Jullien for Tuesday next, the 28th instant, at the Orleans theatre. The tickets at five dollars each have all been bought up.

**IBID.**—(From a Letter, March 10.)—"Odd Fellows' Hall presented a gay and brilliant appearance, last night, on the occasion of Jullien's admirably arranged *bal masqué*. The hall was one blaze of light, and the multiform costumes of the maskers, whirling amidst the mazes of the dance, to the inspiring notes of the "Sleigh Polka," presented a curious and animating spectacle. All the choicest dance music of Jullien was played by the band, which was conducted till midnight by the *maestro* himself, and after, till half-past three, by König. The National Anthem terminated one of the gayest nights ever known in this city. There was the usual variety of fancy dresses, picturing almost every conceit that could enter into the brain of man or woman. A large number of those present wore dominoes and masks, while others were in the usual ball costume. This lent variety to the scene, and contributed to the amusement; the colloquies between the known and unknown groups being at times quite spicy.

"Jullien's last concert takes place to-night, for the benefit of Mr. König. These concerts have been a source of great satisfaction and pleasure to our music-loving citizens and visitors. They will be severally missed; for there had been nothing before in New Orleans at all to be compared to them in cheapness and attraction. One of the best things produced here by Jullien, is his new *Farewell Waltz to America*. It has four movements: first, we hear the signal of departure; then, secondly, a plaintive and touching melody describes the adieu to the friends whom the composer leaves behind him; then follow pleasant recollections of the time passed with them, which are interrupted by the rising of a storm at sea; America fades from sight, and the homeward-bound sail cheerily away over the broad blue waves, with favouring gales, and under a clear and sunny sky. Its performance produced a decided sensation, and formed a fitting *finale* to the series of musical festivals provided by the composer."

**LABLACHE AND RUSSIAN GOLD.**—The consequences of the prohibition of gold from Russia are very serious indeed to foreigners residing there. The case of a French actress is mentioned, who lately remitted 60,000f. to Paris, and, being compelled to send it in Russian paper, received only 45,000f. Lablache had the good luck to leave the day before the ukase was issued, and brought away with him a handsome sum in gold.

## PHILHARMONIC SOCIETY.

THE third concert came off on Monday night. The following was the programme:—

PART I.		
Sinfonia, "Die Weihe der Töne"		Spohr.
Aria, "In diesen heiligen Hallen," Herr Formes		Mozart.
Concerto in G, Pianoforte, Mr. Hallé		Beethoven.
Recit.—Aria ("The Praise of Jehovah"), Miss Birch		Weber.
Overture, "Anacreon"		Cherubini.
PART II.		
Sinfonia in F, No. 8		Beethoven.
Duetto ("Agnese"), Miss Birch and Herr Formes		Paer.
Overture, "Meeresstille und Glückliche Fahrt"		Mendelssohn.
Conductor—Mr. Costa.		

The *Power of Sound* is, in many respects, one of the noblest creations of the musical art. The intention is deep and metaphysical, and the execution of that intention masterly and splendid. The following is a synopsis of what the symphony is intended to illustrate:—

FIRST MOVEMENT.—(Largo) The deep Silence of Nature before the Creation of Sound.—(Allegro) The Awakening of Life after it.—The Sounds of Nature—The Uproar of the Elements.

SECOND MOVEMENT.—Cradle Song—The Dance—The Serenade.

THIRD MOVEMENT.—Martial Music—March to Battle—Emotions of those left behind—Return of the Conquerors—Thanksgiving.

FOURTH MOVEMENT.—Funeral Dirge—Consolation in Grief.

We admit of no vacuum in the world of sound, and can see nothing absurd in describing silence by means of music; for, after all, silence is *sound*, so infinitely divided as to be almost inaudible—we say almost, for we defy any one to assert that he has ever been enveloped in silence without hearing, as it were, a buzz, as though sound were muttering its orisons ere going to rest:—

"And solemn midnight's tingling silentness,"

as Shelley says beautifully. We therefore state boldly our opinion that the description of silence in Spohr's symphony, is highly felicitous and characteristic. Of the allegro in F major, which grows out of the silent movement, we know not well how to speak; there are moments when we could think it as fine as anything in music, and, at all times, as a matter of instrumentation, we must pronounce it unsurpassed. Then its subject—so melodious, so appropriate to the infancy of sound—how charmingly it colours the entire movement, what a freshness it throws over it—and then the restless buzzing of the violins, and the many-voiced song of the birds, and the soft murmur of the breezes, and the terrific tempest, when nature is in an uproar and the departure of

"The winged storms, chanting their thunder psalm"—

grumbling as they fly, as who should say, "Think not we're gone for ever!" And the return of the first charming subject, and the renewed song of the birds, and the gradual subsiding of the movement into a reposeful climax! All this is as perfect as anything we know—nothing more fresh or lovely ever came from pen of mortal—nothing! The cradle song (and here the metaphysical part of the symphony gives way to the hopes and fears of humanity) is a simple quiet tune that might lull any infant to a delicious sleep. It is interrupted by a merry dance, the very type of all playfulness; it is again interrupted by the *serenade*, a wailing monotonous melody for the violoncello, which has a feeling of darkness and starlight about it that we cannot define. The continued complaint of this melancholy tune, which quietly pursues its way, through the various interruptions of the dance and the lullaby, affects us so strongly as to become a feeling of pain rather than pleasure; and yet this is only from *association*, for it is as beautiful as beauty's self—this ever-weeping serenade. It must be some poor devil, the constancy of whose love is only equalled by its hopelessness, that sings it—for amid all its loveliness there is the taint of woe, and its smile is of moonlight rather than the sun. But this is of a piece with the genius of Spohr, which delights in wringing the human heart. The unexpected return to the cradle song is ingenious and happy. The march is a triumph of instrumentation—one of the most exhilarating things in the range of music. The *trio* pleases us less—it is laboured, and excessively spun out, and

rather morbid than impassioned. The return of the march, however, and the thanksgiving *coda* redeem the tiresomeness of this, and restore us to the seventh heaven of music. The prayer for the dead, and the consoling beauty of the *finale* are beyond all praise. The only reproach to this last movement is its brevity.

The execution of Spohr's symphony was not so satisfactory as might have been desired, though in some respects it was very fine. The first *allegro* would have been unexceptionable, had there been a little more delicacy and precision in the more prominent passages for the wood instruments, especially where the birds are represented. The march was splendidly played. The *andantino*, with its three subjects in combination, was taken too slow, and suffered materially in consequence. The same fault was attributable to the *finale*, which is marked *allegretto*, and was taken almost *andante*. The whole sentiment of the movement was thus destroyed. But how often must we insist that, for such large and elaborate compositions as the *Power of Sound*, more than one rehearsal is imperative; but the Philharmonic Society disdains to afford more than one rehearsal to any work, however intricate and difficult. M. Jullien has frequently given the first part of this symphony at his concerts, but it has very rarely been played entire in this country; twice only, we believe, at the Philharmonic—once under Dr. Spohr's immediate direction.

Beethoven's symphony went infinitely better than Spohr's. The band were up to the mark; and, having played it frequently they required no extra rehearsals. The whole was well executed, and the famous *allegretto scherzando* encoired. The overtures were played in a manner worthy the reputation of the Philharmonic band. It was to be lamented, however, that *Anacreon* did not occupy the position held by Mendelssohn's overture in the programme. Such a work as the *Calm Sea and Prosperous Voyage* should have been placed at the end of the first part. One advantage, however, was gained by its being given at the conclusion—nearly the whole of the audience remained to hear it.

Beethoven's concerto is the most difficult ever written for the pianoforte, and one of the most exquisite, fanciful, and melodious. No one less than a consummate master of the instrument could play it as it should be played; and M. Hallé, it is almost needless to say, executed it to perfection. He played it entirely from memory, and added another to his London triumphs. He was applauded with enthusiasm.

Miss Birch sang the air from Weber's *cantata* with great spirit and effect; and the duet from *Agnese*, with Herr Formes, was an excellent performance. Herr Formes was in his best voice, and sang the air from the *Zauberflöte* with great power and genuine expression.

## NEW PHILHARMONIC SOCIETY.

THE second concert, which took place on Wednesday evening, was different in many respects from the first. There was greater variety in the programme; the tastes of more than one class were consulted; and the selection altogether was better adapted to a mixed audience. The following was the scheme:—

PART I.		
Overture (Naiades)		W. Sterndale Bennett.
Scena (Euryanthe), Herr Formes		Weber.
Concerto, Violin and Orchestra—Violin, Herr Ernst		Mendelssohn.
Aria, "Ah perfido," Madame Caradori		Beethoven.
Symphony in F, No. 8		Beethoven.
PART II.		
Overture (Der Standhafte Prinz)		Lindpaintner.
Aria, "Parto, ma tu, ben," Mdlle. Sedlatzek		Mozart.
Serenade, Pianoforte and Orchestra—Pianoforte, Mdlle. Graever		Mendelssohn.
Duetto, "O terror!" (Les Huguenots) Madame Caradori and Herr Formes		Meyerbeer.
Fantasia on Hungarian Airs, Violin, Herr Ernst		
Overture (Masaniello)		Auber.
Conductor, Herr Lindpaintner.		

The introduction of the work of an English composer was a



good sign. The New Philharmonic Society had already brought forward one or two compositions of native musicians, and will do well to persevere in that course of policy. Mr. Sterndale Bennett's overture, a work of exquisite fancy and refinement, is too seldom heard. On the whole it was finely played, though a little more delicacy would occasionally have been desirable.

Mendelssohn's violin concerto shares with that of Beethoven the admiration of musicians. It is a noble work, and full of inspiration. Herr Ernst's performance was worthy of himself and the music. His execution was brilliant, his tone sympathetic, his feeling intense, his style unaffected, his expression warm and natural. The times in each movement were in strict accordance with the intentions of Mendelssohn, and not a single "point" was forgotten. Herr Ernst achieved a triumphant success, and was unanimously recalled at the end.

The "event" of the concert was Beethoven's eighth symphony. In this most original and fanciful work, the band of the New Philharmonic appeared to greater advantage than on any previous occasion; and, indeed, it may be doubted whether a so generally faultless performance of the "*ballad* symphony" (as some *quidnuncs* have styled it) was ever heard before in this country. Much of this success must be attributed to Herr Lindpaintner, whose qualifications as a conductor were never more prominently displayed. The *pianos* and *fortes*, the most delicate *nuances*, the gradations of tone, the changes of expression, and the varieties of colouring, which the composer has marked in his score, were as rigidly adhered to as the composer himself could have wished. Such a performance could not fail to awaken enthusiasm. Each movement was received with a torrent of applause, and the *allegretto scherzando*—one of the most quaint and delicate inspirations of Beethoven—was unanimously encored. In short, the performance of the eighth symphony was a triumph for the orchestra, and for Herr Lindpaintner, the conductor.

Herr Lindpaintner's overture—a musical prelude to one of Calderon's dramas—is brilliant and vigorous, written with great clearness, and scored for the orchestra with the skill of an accomplished musician. It was played to absolute perfection, and received with enthusiasm by the audience. Mdle. Graever was not very happy in her selection. She played the *serenade* well, and with the right feeling; but the *rondo* is one of those Mendelssohnian *scherzi*, which, besides being extremely difficult, should be played, as Joseph Joachim says, "as quick as possible;" and, it must be admitted, that rapid execution is hardly the forte of Mdle. Graever. At the same time, we have heard Mdle. Graever play much better than on Wednesday night.

The *fantasia* of Herr Ernst was not wanted after the grand effect he produced in the concerto. It was, nevertheless, warmly applauded by the audience, who were enchanted with the manner in which the slow melody was sung, and astonished at the *tour de force*. The *Airs Hongrois*, moreover, are universally known and admired. Auber's dramatic and splendid overture was too good to serve as a voluntary to play the audience out. Nevertheless, it was a good voluntary, and was played in as brief a space of time as possible, and ended the concert with immense *éclat*.

The vocal music was good. The duet from the *Huguenots* is better on the stage. It was finely sung, however, by Madame Caradori and Herr Formes. The air from *Il Flauto Magico* was magnificently delivered by the German bass, and produced an undeniable impression. Mdme. Caradori was very successful in Beethoven's magnificently dramatic air, but the *cantabile* in the last movement should only be sung slowly when it comes at the end. Mdle. Sedlatzek has a pleasing voice, and sings well. In Mozart's difficult air she displayed good taste, facility, and a correct method. Her *début* was very successful. Mr. Lazarus played the clarinet *obligato* to perfection.

Dr. Wylde's *Paradise Lost*, produced last season with so much success by the New Philharmonic Society, at Exeter Hall, will be repeated at the next concert; and Mdle. Wilhelmina Claus will make her first appearance, in a concerto by one of the great masters.

MDLE. WILHELMINA CLAUS will arrive in town, from Paris, on Wednesday next.

### MUSICAL WINTER EVENINGS.

THE third series was brought to a close on Thursday evening. The concert was one of the best of the set—as may be seen by the following programme:—

Quartet, D minor	-	-	-	-	Mozart.
Sonata, in G, piano and violin	-	-	-	-	Beethoven.
Quartet in F (No. 1)	-	-	-	-	Beethoven.
Aria,	-	-	-	-	Stradella.
Canzone	-	-	-	-	Gordigiani.
Solo, violoncello	-	-	-	-	Piatti.
"Ricordanza," voice and violin	-	-	-	-	Piatti.
Solos, pianoforte	-	-	-	-	C. Hallé.

Executants:—First violin: Herr Ernst.—Second violin: Herr Pollitzer. Viola: Herr Ries.—Violoncello: Sig. Piatti.—Pianoforte: Mr. Hallé. Vocalist: Mdme. Amedei.

The performance of Mozart's quartet was unexceptionably good. Ernst was in his best mood, and played like a true poet. His sensitiveness of tone, his large and expressive style, are peculiarly adapted to the first movement, which is very grand and passionate. The *andante* was exquisitely sung, and the *minuet* and *trio* narrowly escaped an encore. The last movement, which affords the violinist a wider field for the display of his executive powers, was, perhaps, the greatest treat of all. The audience could not restrain their manifestations of satisfaction, and continually interrupted the performance by their applause. Herren Pollitzer and Ries appeared as substitutes for Messrs. Goffrie and Hill, who were required at the Royal Italian Opera, and proved themselves in all respects competent. We need say nothing of Sig. Piatti, who is perfect in all styles of music, and is never better matched than when playing with Herr Ernst. The great violoncellist and the great violinist are worthy of each other.

With Herr Ernst and Mr. Hallé at the violin and piano, nothing short of a perfect performance of Beethoven's sonata was expected. Both did their utmost to give effect to the manifold beauties by their execution of this exquisite work, and their playing was masterly throughout. Each movement was loudly applauded, and the two performers were recalled at the end.

The quartet of Beethoven would, doubtless, have been the great feature of the concert, had not Ernst been seized with sudden indisposition at the end of the second movement, which prevented him from terminating the performance. This, though provoking, was hardly to be wondered at, when it is considered that Herr Ernst had been playing for nearly two hours incessantly, and that the heat of the room was intense. Moreover, the work he has lately gone through at different concerts—playing, on the night previous, twice at Exeter Hall and twice at the New Philharmonic Society—was too much for one of his peculiar temperament. The performance of such overpowering music as the *Adagio* in Beethoven's quartet, into which he threw his whole soul, was another cause of over-excitement; and the ultimate result was natural enough. The interruption to the performance was the more to be regretted, since the audience were enraptured with the first two movements. Beethoven's first published quartet is perhaps the finest of the set of six to which it belongs. The second movement, *Adagio affettuoso ed appassionato*, is wonderfully pathetic and touching, and, when played by such artists as Herr Ernst and Sig. Piatti, with an efficient second violin and tenor, almost harrows the feelings. We never saw an audience more absorbed in listening to music. The fall of a pin might have been heard in the room.

The solo of Signor Piatti, introduced for the first time, was a marvellous performance. The composition is both interesting and effective. Madame Amedei sang extremely well. Signor Gordigiani's *canzone* is graceful and flowing, and was much admired. Signor Piatti's M.S. *romanza*, "*La Ricordanza*," is a charming example of the sentimental school of romance. The violoncello *obligato* was played by the composer, and the pianoforte accompaniments by Sig. Li Calsi. Mr. F. Fraeger accompanied Madame Amedei in Stradella's *aria*. Mr. Hallé, as usual, introduced a selection of short pieces from Mendelssohn and others at the end. A better termination to Mr. Ella's third winter campaign could not have been desired.

## TO CORRESPONDENTS.

\* \* A Supplement of eight pages is presented with this week's number of the MUSICAL WORLD.

AN OLD SUBSCRIBER had better apply to the lady herself.

L. P.—MAD. SONTAG is, we believe, in Louisiana. She has no idea at present, of quitting the United States.

MR. MITCHELL'S communication is an advertisement.

E. W.—No. It was COUNT GOTTFRIED VAN SWIETEN who engaged MOZART to supply additional accompaniments to four Oratorios, of which The Messiah was one. COUNT GOTTFRIED died on the 29th March, 1803, in Vienna.

MUSICUS.—HANDEL'S Israel in Egypt was performed in Oxford for the first time on the 4th April, 1739.

THALIA.—RUBINI, we believe, is buried at Bergamo, near the grave of DONIZETTI.

## THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 8TH, 1854.

MOZART'S *Requiem* has been composed more than sixty years. Many consider it the masterpiece of the author of *Don Juan*; and all who are capable of judging regard it as one of his greatest works, and one of his most sublime inspirations. Perhaps in no country is the genius of Mozart more widely appreciated than in England. His symphonies, quartets, and compositions for the pianoforte are generally known, and esteemed at their proper value. His Masses are admired, even by the members of our most hyperprotestant communions who are wise enough to know that questions of art are not questions of religion, and that a man may be enthusiastic about one of Raphael's Madonnas without being necessarily a Roman Catholic. His operas—that is: the best of them—are universally popular; and it would not, in England, be looked upon as heterodox to pronounce *Don Juan* as great a *chef-d'œuvre* as the *Messiah* of Handel. In short, no composer—nor Handel, nor Beethoven, nor Haydn, nor Mendelssohn—is more generally known, or more devotedly worshipped, by the amateurs and musicians of this country, than Wolfgang Amadeus Theophilus Mozart. It may be said, indeed, that whatever controversies are raised about the respective merits of this and that musician, no matter who, when the question of absolute supremacy arises, there is but one voice in England, and that voice is raised for MOZART, the immortal and incomparable composer, who wrote *Don Juan*, the *Jupiter* symphony, the quintet in G minor, and—the *Requiem*.

*Don Juan* is as well known as *Don Juan*. Mozart has made quite as strong an impression with his libertine as Byron with his, and one which is likely, we imagine, to last much longer. Certainly, in the great endeavour to fix the archetype of profligacy and heartlessness as an eternal image in the world's mind, Mozart, the poor musician, has driven Byron, the rich poet, out of the field. But, if Mozart had done nothing more, he would not have won the allegiance of Beethoven, who only believed in the pure manifestations of genius, and had little sympathy with mere worldliness, even in its most dazzling aspect. The author of the *Pastoral Symphony* sympathised with everything in nature, animate and inanimate, except downright vice and wickedness, unredeemed by any quality to throw into the opposite scale. He, Beethoven, noble and single-minded, looked upon Mozart as the first of composers—not on account of his *Don Juan*, but because he had written the *Zauberflöte* and the *Requiem*.

Beethoven's opinion of the *Requiem* has been universally

endorsed; and though, in truth, *Don Juan* is the *chef-d'œuvre* of Mozart, the first is conventionally allowed to take the highest place in the catalogue of his works, and is really so near to the mark that few will venture on the task of dislodging it from its throne. Notwithstanding this, however, and in the face of Mozart's immense popularity in England, it is only now—more than sixty years since it was composed—that the *Requiem* has been fairly introduced to the general public. For this, we have to thank the Sacred Harmonic Society, whose performances, during the last and present seasons, have done more to explain the mysterious and hitherto unaccountable reputation enjoyed by the grandest, most elaborate, and most gloomy of Mozart's contributions to Church music, than was ever effected by other means.

Now that the *Requiem* has become suddenly popular, and is bidding fair, in conjunction with the *Lobgesang* of Mendelssohn, to rival in attraction even the *Messiah* and *Elijah*, and to constitute a mine of wealth for the Sacred Harmonic Society, it will neither be out of place nor uninteresting to put the work in its proper light before the public. Everybody knows, who cares to know, that the score—the *Requiem* itself, in short, without reference to instrumentation—was left unfinished, and that, at the request of Mozart's widow, Sussmayer, a pupil of the illustrious composer, undertook to complete it. How much was Mozart's, however, and how much Sussmayer's, is not very generally known. We shall endeavour to make this out, as clearly as possible, and from the best authority. Meanwhile we must put our readers on their guard, not only against the testimony of M. André, of Offenbach, but against that of Mozart's own wife, who, in a letter addressed to M. André, gives to Mozart's pupil a much more important share of the *Requiem* than subsequent testimony and subsequent research have been willing to accord him. The following is a literal translation of the letter:—

“Vienna, 26th Nov. 1800.

“To procure the original score of the *Requiem* entire is impossible, both to me and you. Dr. Sortschen, who lives here, has returned it to the Anonymous, and only in the houses of S. was I permitted to have it compared by Stadler with my copy, or Breitkopf's edition. The consequence of which is, not only that my copy of Breitkopf's edition is more correct than this edition itself, but the improvements inserted by a master-hand cause my copy to be even more correct than the original itself. I leave this, my copy, at —, and you then may with security announce that your pianoforte arrangement has been made from a copy most carefully corrected and compared with the original score. I have said that my copy is better than the original. You know (*entre nous*) that the whole of the *Requiem* is not by Mozart,—for example, many middle parts, and will, therefore, not blame him for the errors there are in the original. But I will do for your sake still more. I will procure you *Dies Ira*, *Tuba mirum*, *Rex tremenda*, *Recordare*, *Confutatis*, and *Sanctus*, and entrust to you the following secret:—Of all that precedes the *Dies Ira*, Anonymous possesses the original. Mozart only wrote in the *Dies Ira*, *Tuba mirum*, *Rex tremenda*, *Recordare*, and *Confutatis*, the principal parts, and of the middle parts, little or nothing—those were added by another person, and that two different handwritings might not appear, he copied like Mozart's writing. You now know positively all Mozart wrote of the *Requiem*—that I have said above; thereto, may be added, towards the end, the mere repetitions: the *Sanctus* which I procure for you is in the original handwriting of him who composed this piece, as well as all the rest. To this may be added, that the middle parts of what I procure for you are different from those in Breitkopf's edition—as they are in this, so they are (with the exception of small improvements) in the original of the Anonymous; the completer must, therefore, have written them twice, and you may, therefore, choose between the two, if you think it right. The *Sanctus* is

likewise entirely by the completer, but in the rest only such as has been parenthesized with pencil. You might, therefore, with truth, assert that your arrangement is an immediate extract from the original of six pieces (there are but twelve in the whole).

"(Signed)

C. MOZART."

The quantity of errors in the above can only be explained in one of two ways. Either M<sup>me</sup>. Constance Mozart was entirely ignorant of music, or cared very little for the memory and the fame of her immortal first husband. The facts of her second marriage with M. Nissen, and her being unable to point out the place where Mozart was buried, are significant. But let us not be uncharitable. M<sup>me</sup>. Mozart was a woman; and when her husband died, she took another. So did the widow of Percy Bysshe Shelley, the poet.\* Mrs. Shelley, however, did much more justice to her deceased husband. She brought out a carefully edited and very complete edition of his works, in prose and poetry; while M<sup>me</sup>. Mozart seemed to know so little about those of her's, that she allowed a pretender, called Sussmayer, to assume almost a partnership in what the world regarded as his greatest work—the *Requiem*. But this is only the preamble to what we have to say.

\* So did not the widow of Mendelssohn.

THE ST. MARGARET'S ESTATE, RICHMOND.—At a meeting of the Executive Committee on the 28th ult., it was unanimously resolved, that the allotment of the picturesque estate of 75 acres on the banks of the Thames, purchased of Lord Kilmorey, should be fixed for Wednesday, June 7th, the purchase money having been paid up on Lady-day, and the title-deeds handed over to the Conservative Land Society. On the 30th, Colonel Brownlow Knox, M.P., the vice-chairman, accompanied by the solicitors, Messrs. Harrison and Lewis; the surveyor, G. Morgan, Esq.; and the secretary, C. L. Gruneisen, Esq., had an interview with a deputation of the Board of Directors of the South Western Railroad respecting the erection of a new station at St. Margaret's, between Richmond and Twickenham Stations, and also the granting of free passes to the allottees who may build on the estate. It is anticipated that the result of this conference will prove highly gratifying to the shareholders. It is intended to preserve, if possible, the magnificent mansion on the estate, built by Cubitt from the designs of Vulliamy.

QUARTET CONCERTS, CROSBY HALL.—The last of Mr. Dando's concerts came off on Monday week. The quartets were Beethoven's in A (No. 5) and Haydn's in B flat, (No. 78). Mendelssohn's pianoforte trio in C minor (Op. 66) was finely played by Messrs. Sterndale Bennett, Dando, and Lucas, and Miss Lascelles sang three songs, and gave special satisfaction in Waley's song, "Voglein." Kuhlau's quartet for flute and stringed instruments, although presenting few points of interest, was beautifully executed, Mr. Pratten taking the flute. Haydn's sonata in E flat, played by Mr. Sterndale Bennett, was a novelty and a masterly performance. The room was quite full. We omitted to notice Miss Binfield Williams's performance last week. It was, nevertheless, highly creditable to her talent as a pianist, and much applauded.

MR. F. BERTIOLI'S concert on Tuesday, at the Hanover Square Rooms, was attended by a fashionable audience. Mr. F. Bertioli is a very young man, and this was his first public attempt. He seems to have studied to good purpose, his execution on the concertina being pleasing and correct. We have seldom witnessed a more promising *début* by a performer on this popular instrument. Mr. Bertioli was assisted by Miss Poole; Miss Ransford, who was encored in the ballad, "Sweet Mary of the Vale;" Miss Messent; and the Misses Brougham, who sang Glover's two duets, "Love in thine Eyes" and "The Cousins;" Messrs. George Tedder, Wallworth, and Perrin. Mr. F. Chatterton played a new *fantasia* on the harp; and the Messrs. G. and J. Case joined Mr. Bertioli in several concerted pieces on the concertina. Mr. Bertioli was encored in a solo by Mr. G. Case. Messrs. Guglielmo and Case presided at the piano.

## ROYAL ITALIAN OPERA.

THE eighth season commenced on Saturday night with Rossini's opera of *Guillaume Tell*. The Royal Italian Opera is now an established institution. It has supplied a public want. Fixed upon this solid basis, its permanency, under wise direction, can no longer be matter for conjecture. Through many obstacles and reverses, it has attained a first place among the operatic theatres of Europe, and its present hold on public opinion is so firm that nothing can shake it but gross mismanagement. Mr. Gye, whose fourth year of responsible dictatorship was inaugurated on Saturday, has hitherto done so well that there can be little apprehension of illiberality or mistaken policy on his part. The prospectus for the current season, of which the particulars have been published, shows, on the whole, an increase rather than a diminution of enterprise.

Although everybody regards *Guillaume Tell* as the masterpiece of Rossini, and Rossini himself is of that opinion, ever since its first production at the Grand Opera of Paris, more than twenty years ago, circumstances have combined against its complete success. Its high claims to consideration as a work of genius have been unanimously admitted by the critics, and perhaps no single effort of a great composer has been so much talked about and extolled. In *Guillaume Tell*, while extorting the admiration of those judges who profess to look upon the Italian school as an inferior demonstration of the lyrical art, Rossini has contrived to retain the suffrages of his former adherents, and even to raise their enthusiasm to a still higher pitch. *Guillaume Tell* was cited triumphantly by the Italians, as a proof that their idol could follow in the footsteps of the Transmontane composers, and outstrip them on their own ground. The argument, nevertheless, tells in favour of the German side, since, if the German school of opera be inferior to the Italian, and if the opinion that *Guillaume Tell* belongs to the German or rather Franco-German school be sound, why do the Italians count *Guillaume Tell* as the *chef-d'œuvre* of Rossini? It is plain that the Italians tacitly acknowledge the superiority of the Transmontane composers, although their national vanity is too great to permit them to own it. Their adoration of *Guillaume Tell*, however, and the preference they accord it over all the other operas of its composer—*argumenti gratia*, it may be—place them in a dilemma from which no modern Protagoras can extricate them.

From the first opening of the Royal Italian Opera the production of *Guillaume Tell* was looked forward to with universal interest. No opera, it was justly concluded, would give a larger field for the display of the splendid vocal and instrumental resources under the direction of Mr. Costa; while, as a spectacle, it offered ample opportunities for the exhibition of that completeness and liberality for which the new establishment had won a name at the outset. It was at length produced, on Saturday, August 12, 1848, and, to the surprise of every one, with a very moderate degree of success. As usual, circumstances combined against it. Roger, the tenor, who played Arnold, was ill, and made a complete *fiasco* in the "Suevez moi," which proved quite beyond his physical means. The other principal artists in the cast were Madame Castellan (Matilda), M<sup>lle</sup>. Corbari (Jemmy), Signor Tamburini (Tell), Signor Polonini (Melthall), and Signor Marini (Walter). The opera was well got up, the orchestra and chorus were admirable, and no pains had been spared. In spite of all this, however, it was only played once, and, until Thursday night, April 1, 1852, was not again attempted.



The great drawback to the opera of *Guillaume Tell* is the book, one of the most insipid and one of the least dramatic ever written. The subject is a good one, but the author has made nothing out of it. What is good in a play is not necessarily good in an opera; and, in following Schiller's well-known drama, the compiler of the *libretto* has forgotten to supply Rossini with a number of situations sufficiently striking and sufficiently well contrasted to sustain the musical interest of a grand opera in four acts. In Paris, although the music created a *furor*, it was, after some time, found expedient to curtail it; and the fourth act was lopped off, with the single exception of the air with chorus (for Arnold) "Suivez moi," which was retained, in consequence of the effect of a C in alt, introduced, at the termination, by M. Duprez, then in the height of his popularity. This was a sorry compliment to Rossini, to whom the "Ut de poitrine" was then, and has been ever since, a *cauchemar*. The result was a sad one for the art. Rossini, stung by the misappreciation of his greatest work, and jealous of the growing fame of Meyerbeer—too wise to throw away fine music upon a dull and ill-contrived *libretto*—retired into Italy, and threw aside his pen, which no consideration has since induced him to resume. Thus the greatest composer of dramatic music since Mozart, the man who, in opposition to Weber, won the palm for modern Italy against modern Germany, was lost to the art at the early age of 38—when his means were ripe, his acquirements matured, and his genius in its zenith.

The cast, this season, differs from that of last year. M. Zelger supplies the place of Herr Formes in Walter, Mdle. Marai, a *débutante*, that of Mdme. Castellan in Matilda; Mdle. Nantier Didiée represents Jemmy, *vice* Mdle. Bellini (retired), and Sig. Fortini, Leutoldo, instead of Sig. Rommi. The whole of these changes can hardly be said to be improvements. Herr Formes must be allowed to bear the palm from M. Zelger, both as actor and singer, and Mdme. Castellan's Matilda was considered her most successful performance. It is a matter of regret that this charming artist should have ceased to belong to the Royal Italian *troupe*. We are assured, however, that her services were in request, but that she could not be obtained, in consequence of a prior engagement at the grand opera of Lisbon, Mdle. Marai, the substitute of Mdme. Castellan, is an accomplished singer, of the French school. Her voice, though neither rich nor powerful, is very pleasing and flexible. Her method is good, her articulation clear and distinct, and she has evidently been carefully trained. Though very young, she is by no means devoid of confidence. She is a native of Vienna, of very fair complexion—a thorough *blonde*, in short—with a pleasing expression of face, and a figure remarkably *petite*. In such parts as Adalgisa, Lisa, and—if Madame Bosio should decline the part—Marcellina in *Fidelio*, Mdle. Marai will be found eminently useful and attractive. We should have liked her better in Matilda, had she not introduced so many changes and unnecessary ornaments in the music. She sang the air, "Selva opaca," very gracefully, and produced a decidedly favourable effect. The same thing may be said of the duet in the second act, with Arnoldo. Mdle. Marai would do well in future to take her partner, Signor Tamberlik, as a model. The singing of that admirable artist in this duet, was as true to the text as in every other part of the opera in which he was concerned. Mdle. Nantier Didiée is an excellent artist, and, for the first time, we were almost satisfied with the quartet and barcarolle (Act I), which, with the good voice and steady singing of Mdle. Cotti, went much better than usual. On the whole, Mdle. Didiée is the best Jemmy, except Corbari, we have seen at Covent

Garden. Signor Fortini, apparently, has a good barytone voice, but he was too nervous to do himself justice. He sang out of tune, and unsteadily. The part of Leutoldo, however, gives little chance to the singer, who does not seem to have improved since he was at Her Majesty's Theatre. We shall be better able to judge of him, however, on a future occasion. So much for the novelties in the cast.

Signors Tamberlik, Ronconi, and Tagliafico have returned in as full force as ever. Indeed, the Arnoldo of Sig. Tamberlik on Saturday was even more forcible, passionate, and thoroughly dramatic than on any previous occasion. He was in magnificent voice, and electrified the audience in the *trio* of the second act, and again, in "Suivez-moi," with the astounding CCC in alt from the chest. That Signor Tamberlik is the best Arnold who has ever appeared on any stage, without excepting Duprez, can hardly be doubted. Tagliafico's Gesler is perfect.

What a pity Signor Ronconi cannot sing the music of *Guillaume Tell* as it is written! What a pity that, to suit his voice, so much of it is obliged to be altered or transposed! What a pity that the duet, "Dove vai," must be "arranged," so as to enable Signor Ronconi to sing it with effect! What a pity, in short, that Signor Ronconi has not a bass voice at his disposal, when he has to appear as the hero of Rossini's masterpiece. But for this, no acting and no singing could possibly be finer than that of Signor Ronconi in *Guillaume Tell*. He was admirable in the meeting of the cantons, and transcendent in the scene where Tell is forced by the tyrant, Gesler, to shoot the apple from the head of his son, Jemmy.

The general performance of the opera was not entirely satisfactory. The first act left much to desire. The horns behind the scenes were indifferent, and the chorus, on many occasions, was tame and out of sorts, wanting in precision, and defective in intonation. There had not been sufficient rehearsals, we suppose—or there was only one, which is not enough for *Guillaume Tell*. The second act, on the contrary, was magnificent. The chorus of the inhabitants of Uri was sung a little too *pianissimo*, and could scarcely be heard; but all the rest was beyond reproach. The band has been diminished in numbers. Mr. Willy and Mr. Blagrove (two of the first violins), and Mr. Jarrett (the third horn), are no longer members. Three such men could not well be spared now, especially that Mr. Thomas, Mr. Lovell Phillips, Sig. Piatti, and Sig. Bottesini have seceded from the ranks. The chorus has, we think, been strengthened, in the female voices; and the *corps de ballet* is vastly improved. The dances, both in the first and third acts, were far superior to last year. This is a step in the right direction. Without an efficient *corps de ballet* the performance of the grand operas of the French school is necessarily incomplete. The *ballet* is an indispensable element in the general effect, and we are glad to find that it has engaged the serious attention of the management. The *Tyrolienne* was danced on Saturday by Mdles. Battalini and Esper, and M. Desplaces. The first lady is new, and an acquisition. The second was well known at Her Majesty's Theatre as one of the most attractive of Mr. Lumley's *troupe* of *coryphées*. As usual, the *ballet* music was curtailed in both acts; but what was preserved was well done, and the audience were gratified and pleased. Mr. Costa obtained a flattering reception on taking his seat in the orchestra.

There were two encores—the overture, which was brilliantly executed, and the slow movement of the *trio* in the second act, which was superbly sung by Signors Tamberlik, Ronconi, and M. Zelger. After the opera, the National Anthem was performed. Mdles. Marai and Nantier Didiée taking the solo verses. The

manifestations of loyalty on the part of the audience, when Mlle. Nantier Didié sang the significant words—

"Confound their politics,  
Frustrate their knavish tricks,"

was no more than was to be expected under the circumstances. The house was crammed to suffocation. It was the best "first night" since the Royal Italian Opera was inaugurated in 1847.

#### DRAMATIC.

**DRURY LANE.**—On Monday evening week, Mr. Brooke having completed his engagement, a troupe of Chinese Jugglers made their appearance and exhibited their feats and tricks before a densely crowded audience. Opinion seems divided with regard to their merits—some contending that they are no better than their fellow-exhibitors in the streets, while others insist that their performances are wonderful and unprecedented. We think, with Sir Roger de Coverley, that much may be said on both sides, while we decidedly lean to a belief in the astonishing powers of these celestial conjurers. Certainly, many of the tricks and tumblings of the Chinese professors may be witnessed occasionally in our squares and back streets—but are such *al fresco* bungling attempts at exhibition to be compared with the finished and unerring performances of the Drury Lane troupe? As well compare Mr. G. V. Brooke's Macbeth to Macready's. However, we advise our readers to go and judge for themselves. We are convinced they will not come away disappointed.

**ADELPHI.**—"Give me a point on which to place a lever, and I will move the world," said Archimedes. "Give me a title and I will write a farce," says the modern dramatist. *The Moustache Movement* is a title, and, at the present moment, a good one, and Mr. R. Brough has written a good farce on it. When we tell our readers that the principal parts were sustained by Mr. Keeley and his clever wife, supported by Messrs. Parselle, Sanders, Garden, and Miss Mary Keeley (on this occasion, *mirabile dictu*, without a song); that Mr. Keeley was overpoweringly funny, and made up in the most magnificent style; that Mrs. Keeley, that great artist, never played better, being, in fact, "immense;" that the audience shouted and laughed and shouted and ended by calling for the author, who was led on by Mr. Leigh Murray, some idea may be formed of the success of the piece. The plot we shall not describe; we might as well invite a friend to take a glass of gin and water and set a bottle before him, from which the contents had already been drained. All we have to say, is: "Go and see the *Moustache Movement*."

The laughable comedietta, of *His First Champagne*, was revived on the same night, Mr. Leigh Murray sustaining the principal character, Horatio Craven, M.A. The bashfulness assumed by Mr. Murray in the first act, contrasted well with his hilarity and drunken impudence, in the second, when, after repeated libations of "his first champagne," he becomes overpowered, throws off all reserve—

"Et fervet multo linguaque mensque mero."

In spite of the temptation to exaggerate which this character holds out, Mr. Leigh Murray "o'ersteps not the modesty of nature," and disdains recourse to claptrap for the purpose of "bringing down" the audience, as the phrase goes, absurdly enough. Whatever he does is polished, gentlemanly, life-like and true. Mr. Selby was amusing, though, perhaps, a little too stagey, as Dicky Watts. Messrs. Garden and Rogers are entitled to some praise. The latter gentleman, indeed, who is not quite at home in too important parts, displays a certain quaintness and individuality in smaller characters. Miss Fanny Maskell has improved, and Miss Emma Harding, who played an insignificant part, looked well, and listened well to those who had anything to say to her. The revival was quite successful.

**HAYMARKET.**—Miss Cushman concluded her engagement at this theatre last night. Her farewell performances were *Meg Merrilies* in *Guy Rannering*, and *Juliana* in the *Honeymoon*. Actors are naturally fond of displaying the versatility of their talents, and, for that reason, no doubt, Miss Cushman selected two such widely different authors as Tobin and Shakspeare, and

two such opposite characters as Queen Katherine and Juliana. We promised our readers last week a few words about Miss Cushman's Katherine.

*King Henry the Eighth* is the unluckiest of plays. For its own sake it is seldom or never acted. If produced, it is either to exhibit some eminent tragedian as Cardinal Wolsey—when the curtain drops on the third act, and the play closes with Wolsey's disgrace—or some celebrated actress as Katherine—when the death of the Queen is made the termination of the drama—or else it is got up merely as a vehicle for *spectacle* and pageantry. Half a century before Doctor Johnson's time, we learn that *Henry the Eighth* drew the people together in multitudes during the greater part of the winter, by the splendour and display of the coronation procession. (Perhaps Scribe knew this when he wrote the *Prophète*, and his coronation scene.) Even the Kembles, when the whole family were included in the cast—Mrs. Siddons, Katherine; John Kemble, Wolsey; Charles Kemble, Cromwell; and Stephen Kemble, Henry—could not do without the aid of crowds of subordinates, lots of spangles, and no end of torches. Nevertheless, *Henry the Eighth*, notwithstanding Doctor Johnson's unjust strictures, is entirely worthy of Shakspeare, though, according to the opinion of managers, it is not well adapted to the stage, and, in consequence, only occasionally revived. *Henry the Eighth* has been produced with great completion at Sadler's Wells by Mr. Phelps, who has proved himself a zealous upholder of Shakspeare.

The performance of *Henry the Eighth* at the Haymarket must not be criticised severely, as it was revived for no other purpose than to afford Miss Cushman the opportunity of appearing in one of her greatest characters. As, however, the play was cut down to four acts, and as two-thirds of these were omitted, it seems unaccountable that Miss Cushman should have left out the scene between Katherine and the two Cardinals, Wolsey and Campeius, at the beginning of the third act. Some of this scene is wonderfully beautiful and affecting. It were easy to imagine how Miss Cushman would have spoken the following lines of the Queen:—

"Would I had never trod this English earth,  
Or felt the flatteries that grow upon it!  
Ye have angels' faces, but heav'n knows your hearts.

[To the Cardinals.]

What will become of me now, wretched lady?  
I am the most unhappy woman living—  
Alas! poor wenches, where are now your fortunes?

[To her women.]

Shipwreck'd upon a kingdom, where no pity,  
No friends, no hope; no kindred weep for me,  
Almost, no grave allow'd me:—Like the lily,  
That once was mistress of the field, and flourish'd,  
I'll hang my head, and perish—"

It is not easy to understand how Miss Cushman could have overlooked a scene so profoundly poetical and dramatic. Of her delineation of Queen Katherine, it is impossible to speak too highly. Powerful, truthful, and intellectual, it may be compared with the finest and most finished representations of the modern stage. Miss Cushman's voice is low and plaintive, and its effect in the sorrowing exclamations of the unfortunate queen, with which the play abounds, was as music breathing sadness. Her calm and unostentatious bearing in the first scene cannot be sufficiently admired; but even this was surpassed in the trial scene, where every variety of emotion seems, in turn, to sway the heart of Katherine. The gradual working up of passion until it reaches its climax, and with the dignity preserved to the last moment, till all sense of her position being merged in her afflictions, the queen rushes off the stage, as in utter despair, was singularly fine. A grand point was made in this scene, when, after appealing to the king to postpone the trial, Wolsey and Campeius both urging the necessity of its proceeding, Katherine, after a pause, calls out, "Lord Cardinal"—and Campeius approaching, she motions him away with a wave of her hand, and turning with looks of indignation to Wolsey, exclaims in a voice of thunder, "To you I speak." Miss Cushman electrified the house in this striking incident. It was Siddons

come to life again. Indeed the whole of this scene was a masterpiece of tragic skill and power, and left an impression not easy to be effaced. The dying scene was elaborated by Miss Cushman with her usual art and discrimination; but we are inclined to think the exhibition in detail of physical rather than mental suffering, was something beyond the legitimate province of art, however true to the spirit of the text. Acting, too minutely natural, becomes melodramatic. Something must be left to the imagination of the spectator, or poetry is sacrificed. A *camera obscura* will give a perfectly truthful representation of a landscape; but, would that reality be comparable to a picture of the same scene by Reubens. Nature may be too closely copied, and the line of demarcation *must* be drawn somewhere.

It is gratifying to be enabled to state that Miss Cushman, after a tour of two months in the provinces, will return to the Haymarket. She will then, in all probability, appear as Romeo, in *Romeo and Juliet*, a character, which, like Meg Merrilies, she may be said to have made entirely her own. Miss Cushman's Romeo—like Rachel's Camille, and Macready's King Lear—has become thoroughly identified with the artist, and should never be omitted from a series of her performances. Mr. Buckstone, we understand, was only prevented from bringing out Shakspeare's *Romeo and Juliet*, during the late engagement of Miss Cushman, by the difficulty of procuring a lady to whom the part of Juliet might be entrusted. Let us hope that when Miss Cushman comes back this difficulty may be solved.

In the recent representations of *Guy Mannering*, Mr. St. Albyn succeeded Mr. Elliot Galer, as Henry Bertram, and sings the airs with a great deal of taste. Miss Cushman's Meg Merrilies, so far from ceasing to attract, seems to have excited the audiences more and more every time it was repeated. It was as grand, as striking, and as inspired as ever.

STRAND.—The latest novelties have been a *pièce de circonstance* called *Russian Tyranny*, and a farce called *Shooting the Moon*. In the latter Mr. Hodson plays an Irish *sans-culotte*, turned footman. The favourite piece, *Blue Jackets*, introduces Miss Georgina Hodson, as a young lady disguised as a sailor, who rescues her lover from being a prisoner on ship-board. Here, her appearance, with a tail of companions in similar disguises, is productive of a great deal of fun, which draws a crowded half-price every evening.

The return of Miss Rebecca Isaacs to her post, has made this theatre again unusually gay. As Miss Isaacs has appeared in two of her well-known characters only, we need merely add that in the *Pet of the Public*, and *Why don't you Marry?* the fair directress has entered on a new lease of popular favour. —Mr. Hodson took his benefit on Thursday, and had a bumper. —The travesty of *Macbeth* has been revived, Mr. Hodson assuming the part of the Irish Thane.

PRINCESS'S THEATRE.—On Monday night week Mr. Ryder was taken ill, and could not play Richmond, in *Richard the Third*. Mr. Walter Lacy undertook the character at a very short notice, and acquitted himself in a highly creditable manner.

LYCEUM THEATRE.—Mr. Alcock has announced an attractive series of promenade concerts next week, for which he has engaged the London Orchestra, which includes, among other first-rate artists, M.M. Barret, Bauman, Richardson, Lazarus, Prospère, Hardy, Thirlwall, Rowland, and Frank Mori, conductor. Herr Ernst is to play two solos on the violin every night. Mr. Augustus Braham, Miss Rebecca Isaacs, Miss Milla, and Miss Tudor will vary the entertainment with popular songs and duets. There is little doubt that these concerts will attract, as the price of admission is moderate, and the theatres are closed during Passion Week.

MR. EDWARD MURRAY, formerly well known at the Olympic Theatre, as treasurer under Mr. Farren's management, previous to joining Mr. J. W. Wallack at the Marylebone, has secured the services of Mr. and Miss Buckland for a new entertainment at St. Martin's Hall, during Passion Week, under the title of "What Songs shall I sing to-night." Those who have had an opportunity of appreciating Mr. Edward Murray's invariable urbanity in the discharge of his duties, will hasten to pay him a visit.

## A LETTER FROM ROSSINI.

(From *La France Musicale*.)

THE Count de Fay, a Hungarian nobleman, who takes great interest in the progress of music in his native country, some time since addressed a letter to Rossini, begging the illustrious composer to write an opera, a *ballet*, or, at any rate, a piece of sacred music, for Hungary. Rossini, in reply, sent him a letter in Latin, of which the following is a translation:—

"MOST NOBLE COUNT,—I am charmed to learn from your letter that you are a passionate lover of music, and play the piano with a skill peculiar to yourself. Nor am I less pleased to know that you entertain a special predilection for classical music. With regard to myself, the last of the "classic writers," I can do no more than follow nature, and shall persevere solemnly and irrevocably in that course. I have, therefore, abandoned the *buffo* style, and devoted myself to serious and religious music. I commenced writing, a young man, with powers scarcely mature, and, sooner than was expected, laid down my pen.

"Thus it is in the world. He who begins early should, by the laws of Nature, leave off early. In addition to this, I have deeply studied the present age, in which prodigies, not to say horrors, weigh down and obscure the ends of real and unadulterated art.

"For these reasons, any one possessing common sense will understand my silence, which is self-imposed—first, in order not to be under the necessity of going with the current of modern art, and, secondly, in order to set a good example. Art, restrained within its proper limits, will benefit mankind, without libelling nature or attempting impossibilities, which are contrary to the true æsthetic spirit, and only encourage frivolity.

"You will, on reflection, perceive that what you tell me respecting the Emperor of the French belongs to the realm of the fabulous, and that it is impossible for me to do what you ask on your own account. Musical technology has wandered from its sphere; nor do I feel much disposed to flatter those who throw confusion into the domain of art and the principles which regulate it.

"Adieu, then, amateur of music and musicians; be convinced that I am free from all ambition, and not the less competent to understand the phases which music is traversing, and to foresee the period at which a great change will take place. I am, most noble count, your very obliged and obedient servant,

"GIOACCHINO ROSSINI.

"Florence, 14th February, 1854.

"P.S.—There is a time for composing and a time for studying: there are periods when sentiment is more acute than reason, and in such moments we should write. At present, we live in an age for seeing rather than feeling, and for this reason study is the more necessary. I am, nevertheless, at the service of anybody in word and deed, and one of my greatest pleasures is to give advice to those who require it. I have always loved Hungary, for Tokay is one of my favorite wines; but now I love it twice as much, since you, my dear friend, resided there."

MISS EMMA BUSBY'S CONCERT.—The concert of this young pianist was attended by a numerous and select audience. The programme was addressed to well-educated connoisseurs. If space permitted, we should cite it. Hummel's trio in E (Op. 83) was admirably played by Miss E. Busby, and M.M. Molique and Van Gelder. Hummel's music is heard too seldom. There is beautiful melody in the opening movement of this trio, and great tenderness in the *andante*; while the rondo is playful and brilliant. The whole was played *con amore*, and elicited unaffected marks of approval. Miss Busby performs with great spirit and vivacity. Beethoven's sonata in C sharp minor, one of Mozart's duets for piano and violin, a violoncello solo by Herr Van Gelder (admirably played by the author), with selections from Mendelssohn and Weber, completed the instrumental performances. The gem of the evening was the duet. Herr Molique seemed to inspire his youthful assistant by his performance. The concert was varied by songs from Madame Zimmerman, and Miss Bertha Street. The songs were of a piece with the rest, being selected from Mozart, Weber, and Sterndale Bennett. Mr. Charles Salaman accompanied the vocal music.



## SACRED HARMONIC SOCIETY.

LAST night, Mendelssohn's *Hymn of Praise* (*Lobgesang*), and Mozart's *Requiem* were repeated. Mme. Clara Novello made her first appearance this season, and experienced a highly flattering reception. Exeter Hall was even more crowded than at the first performance, which was honoured by the presence of Her Majesty the Queen.

The features in the *Hymn of Praise* were the solo and semi-chorus, "Praise Thou the Lord; the recitative, "Sing ye Praise," and the air, "He counteth all your Sorrows," splendidly sung by Mr. Sims Reeves, and enthusiastically applauded; the solo, "The Sorrows of Death," and the recitative, "We called through the Darkness," with the solo and chorus, "The Night is departing,"—in which Mr. Sims Reeves again distinguished himself; and the duet, "My Song shall be alway thy Mercy," sung to perfection by Mr. Sims Reeves and Mme. Clara Novello. On the whole, the performance of the *Lobgesang*, last night, was a great improvement on that which we felt it our duty to criticise a fortnight since. The chorus was much more steady; but still the times of many of the movements were decidedly too slow.

The *Requiem* lost nothing by a repetition. The praise given to the first performance may be as fairly awarded to the second. The audience were delighted. Mozart's sacred masterpiece is gradually taking the place it should have occupied long ago in the repertoire of the Sacred Harmonic Society. It will no doubt again, more than once, be performed in conjunction with the *Lobgesang*.

## HARMONIC UNION.

A CONCERT was given by the above society at Exeter Hall on Thursday evening, for the benefit of the wives and families of the soldiers ordered on foreign service, under the patronage of the Queen, Prince Albert, several members of the Royal Family, and a long list of nobles and fashionables, headed, as usual, by the Lady Mayoress. Although the Hall was not more than three parts full, the receipts were large, the high price of admission more than counterbalancing the comparative inferiority in numbers.

The first part of the concert began with selections from Weber's *Preciosa*, and terminated with Mr. Sterndale Bennett's concerto in F minor. The selections included the overture, three choruses, a gipsy glee, "Now let's away," an air, "Lo! the Star of Eve," and the gipsy and national Spanish dances. The performance was good, and Miss Stabbach distinguished herself by her correct and effective singing. The concerto of Mr. Bennett—No. 4, and last but one of the composer—was an interesting feature in the programme. One of the finest of modern pianoforte concertos, it is exceedingly difficult, and requires an executant of the highest mechanical powers, and more than ordinary intelligence. Miss Arabella Goddard, however, was as much at home in this as in anything she has hitherto attempted in public. The concerto was wonderfully performed, and received with the utmost favour. Every movement was just what it should have been; but, if we had a preference, it was for the barcarolle, in which Miss Goddard exhibited an instinctive feeling and a delicacy of touch that were a charm of themselves, without even taking the extreme loveliness of the music into consideration. Others might give the palm to the impetuous *finale*, in which Miss Goddard displayed her admirable mechanism and the energy of her style with more than usual advantage. We are glad to find that Mr. Bennett's music is coming more and more into fashion. It is high time. To allow the works of so accomplished a musician to be neglected, would be a national disgrace.

The second part consisted of Beethoven's *Ruins of Athens* and Mendelssohn's *Walpurgis Night*. The pieces which went most satisfactorily in the former were the Chorus of Dervishes, the Turkish March, the chorus "Susceptible Hearts," and the air and chorus "Deign, great Apollo." Signor Belletti sang the air very finely, and the choir in general was excellent. In the *Walpurgis Night*, there were many points entitled to special notice. Miss Huddart sang the solo of the aged woman of the people, "Know ye not a Deed so daring?" exceedingly well. This lady has a good *contralto* voice, and sings with feeling.

The characteristic chorus of druids and guards, "Disperse, disperse," and the mysterious and overpowering "Come with Torches," were admirably given. Herr Fornes sang the solos with a power and vigour not to be surpassed. The airs, "Should a Christian," and "Restrained by Might," were both given by the German *basso* in his finest manner, and the latter was enthusiastically encored.

Mr. Benedict conducted the performance in a masterly manner; and Mr. W. Rae presided at the organ with his accustomed ability.

## THE BACH SOCIETY.

A PERFORMANCE of Sebastian Bach's *Grosse Passions-Musik* was given, by the members of the Bach Society, for the first time in this country, on Thursday evening, at the Hanover Square Rooms, under the direction of Mr. Sterndale Bennett, who took the utmost pains in getting it up. The principal vocalists were Mesdames Ferrari, Bertha Street, Dolby, Dianelli, Freeman, Messrs. Allen, Walworth, Walter Bolton, and Ferrari. Mr. E. J. Hopkins presided at the organ, a new instrument, built expressly for the Hanover Rooms by Messrs. Gray and Davison, and used for the first time. It is one of great power, and great beauty and variety of tone, and was universally admired. In a foot note to the programme we are informed, that "The *Grosse Passions-Musik* is produced according to the version adopted by Mendelssohn, at Berlin and Leipzig, and the omissions made accordingly. Beyond this, a small portion of the narrative is omitted, rendering it more acceptable to the religious scruples of a majority of the English public, without, in the slightest degree, affecting the musical importance of the work."

The performance being merely preparatory to one on a grander and more efficient scale, to be shortly given by the Bach Society, it is not necessary to enter into details. *En attendant*, we transcribe from the printed programme of the first concert of the New Philharmonic Society, *apropos* to the selections given from the *Grosse Passions-Musik*, the following interesting account of Bach's *Passions* generally:—

"Bach wrote five oratorios, called *Passions*. Of the five, three are probably all that exist; and of the three, only two are printed and accessible. These two are 'the Passion according to St. John,' and that 'according to St. Matthew.' The latter is the more important of the two, and probably the later: on the whole, it is the greatest work of the author; and it is with a series of pieces from this great composition that the vocal music of Sebastian Bach is to-night, for the first time, fairly brought before an English audience. By a *Passion* is meant an oratorio which has for its subject the transactions of the last hours of the life of our Saviour. It has been the custom in the Protestant churches of Germany, ever since they existed, to perform a piece of music on the high festivals and solemn ecclesiastical days, as part of the religious service proper to the day—a custom probably originating in the 'Mysteries,' or Sacred Plays, common in mediæval times, and which still survive in the Marionette dramas annually played in the churches of the south of France and of Lombardy. On Good Fridays, the History of the Passion and Death of the Saviour would naturally be chosen as a subject of such a solemn music. In these compositions, the narrative of one of the Evangelists was taken, and delivered continuously in recitative by a solo voice, and the story was interrupted by verses, sung by the congregation, out of the Hymns appropriate to the occasion, drawn from that vast Hymnology in which Germany is so rich, set to those Chorales which form at once so individual and so interesting a part of her musical literature. This is exactly the method followed in the earliest *Passion* known, the date of which is 1573. By degrees, however, the strict and simply didactic form of the composition was much departed from; mediative and devotional poetry bearing on the subject was interpolated, and the Chorals were treated in a more scientific manner, or were varied in harmony, so as to lose the congregational character which they originally had. These changes were gradually introduced by the great masters of the German school, Keiser, Mattheson, Telemann, Graun; names strange to English ears, but in their own land highly honoured; all of whom tried their highest flights in *Passion*-music. But the Matthew *Passion* of Bach far excels any of these works in dramatic power, and it would be perhaps impossible for anything to be acted

with more effect, if the solemn nature of the subject admitted of such a mode of performance.

"The ignorance which exists in this country with regard to all but a small proportion of the compositions of Bach, is truly remarkable. Besides more than 200 works for the organ; as many for the clavier solo; 30 for the orchestra; between 20 and 30 for clavier and orchestra, including concertos for 3 or 4 pianos—besides all these, he left behind him no less than 250 great vocal works; Masses, Passions, Magnificats, Motets, and Cantatas or Anthems, containing music of the loftiest, alternating with the sweetest and most plaintive character. Many of these works are printed and to be had. They are of all kinds, severe and pleasing, easy and difficult. There is, therefore, no excuse for continued neglect of these great treasures. Let it cease to be the rule, that whenever a work of Bach is to be produced, the most difficult, harsh, and crude thing obtainable is chosen—let that false notion die, that he wrote nothing but difficulties, and that as long as his fugues were correct, he cared for nothing else—let it cease, for it is a lie."

The pieces which made the greatest effect at the Hanover Square Rooms were the recitatives, which are all lofty, measured, and grandiose; the *chorale*, "O Lord, who dares to smite Thee," which was encored; the double chorus, "Have Lightnings and Thunders," which was similarly complimented; the tenor airs, artistically given by Mr. Allen; the bass song, "Have Mercy upon Me, O Lord," delivered with great feeling by Signor Ferrari; and the contralto *aria*, "See the Saviour's outstretched Arm," which was finely sung by Miss Dolby, and unanimously redemanded. Mr. Sterndale Bennett was recalled at the conclusion, and enthusiastically applauded. The principal violin in the orchestra was held by Mr. Thomas, and Mr. Grattan Cooke played the first oboe part, one of extreme and continual difficulty. The performance, on the whole, was vastly creditable; but, as it was merely an *avant-coureur* of a better, we shall say no more about it. A correspondent has written, requesting us to give our opinion of the music of Bach's *Grosse Passions*. With every desire to satisfy his curiosity, however, we would rather wait a while.

**EXETER HALL.**—The concert, for the benefit of the widows and orphans of the workmen killed at the Crystal Palace, came off on Wednesday evening. It was what is called a "monster" concert. There were three parts, and each part contained fifteen or sixteen *morceaux*. The band was on a smaller scale than the programme,—there being far fewer players than pieces. The arrangements were under the direction of Herr Sommer, who exhibited officious and commendable zeal in the cause of charity. Nevertheless, Herr Sommer did not seem to forget the maxim, that charity begins at home. The programme was a showy advertisement for Herr Sommer himself. It included a solo on the *sommerophone*, so called by Herr Sommer (*bombardon*, by M. Sax), composed and performed by Herr Sommer; a polka and a quadrille, by Herr Sommer, with detailed accounts of their origin and history; and a "grand fantasia" by Herr Sommer. Herr Sommer, in fact, was every where. He was at the head of the programme, in the body of the programme, and at the foot of the programme. He was ubiquitous—and all for charity. But we shall show ourselves charitable, and not dive into the causes which induced Herr Sommer to intrude himself so zealously and so perseveringly on the attention of the public. Of the performance it is needless to speak at length. Some features, however, are entitled to special notice. Herr Ernst played twice; the first time, his famous *Otello Fantasia*, the second time his equally famous *Carnaval de Venise*. In both, he created a furore. Mr. Sims Reeves was encored in the *Scena* from *Sonnambula*, "All is lost now," which he sang magnificently, and also with Madame Clara Novello, in the duet "Ah! Morir" from *Ernani*. Madame Clara Novello, in addition, gave the *aria* from *Semiramide*, "Bel Raggio," with decided success. The vocalists, besides the above, were Mesdames Amedei, Ransford, Fanny Ternan, Rita Favanti, Stabach, Brougham, Messent, Thirlwall, Zimmerman, Newton Frodsham, Rebecca Isaacs, Cicely Nott, Grace Alleyne, Julia Harland, and Messrs. Augustus Braham, Jonghman, Bettini, Belletti, Frank Bodda, George Tedder, Charles Cotton, Lawler, Leffer, and George Perrin. The instrumental artists were, Messrs. Ernst, Viotti Collins, George Collins, Frisch (flute), George Case, Oberthür, the Brothers Shapcott (sax-horns), and Sommer. The conductors were Herr Anschuetz, Mr. Haskins, and Herr Sommer. How many singers and how many players were there who were "down" in the programme, we cannot undertake to say. There was, however, a *row* towards the end, for which we did not stay. The hall was full.

**M. ALEXANDRE BILLET'S SOIRÉES.**—M. Billet's second performance of Classical Pianoforte Music took place on Tuesday evening, in the small room of St. Martin's Hall. The programme, as usual, was full of interest. It comprised Clementi's Sonata, in B minor, Op. 40 (dedicated to Cherubini); Handel's "Suite de Pièces," No. 4, in E minor; Caprice Brilliant, in G, Op. 55 (on *La Fontaine* de Schubert), by Stephen Heller; Beethoven's Grand Sonata, in F minor, Op. 57; and a Selection of Studies by Moscheles, C. Mayer, Chopin, and Mendelssohn.

Here was music in all styles, and more than enough to put to a severe test any talent inferior to that of M. Billet. The Sonata of Clementi—fiery and impetuous throughout—demands great facility of execution and great sensibility in the performance. M. Billet played it in a masterly manner.

In Handel's "Suite de Pièces," M. Billet particularly distinguished himself—especially in the *Fuga* and *Gigue*. Few performers on the pianoforte are superior to M. Billet in the music of Bach and Handel. He has a bold and vigorous style of execution well adapted to the conceptions of the elder masters. That he can equally identify himself with the modern composers was satisfactorily shewn in his able performance of Stephen Heller's elegant "caprice." Beethoven's *Sonata Appassionata*, however, was M. Billet's most successful effort. His execution of this immense work was as judicious as it was brilliant and precise. The studies were well-selected; that which produced the most effect was the one in F minor of Mendelssohn, the only "Study," so called, ever composed by that illustrious musician. M. Billet was applauded in all his performances, and kept alive the interest of the audience until the end of the concert.

The vocal music was entrusted to Miss Grace Alleyne and Miss Palmer. Miss Alleyne gave Beethoven's grand *scena*, "Ah! Perfido, Spargiuro," with energy and power—more, indeed, than is usual with her—and Weber's *cavatina*, "Though Clouds." Miss Palmer sang Haydn's "My Mother bids me bind my Hair," and Mendelssohn's "Slumber and dream of all bright happy Things"—both well and with feeling. Herr Wilhelm Gauz accompanied the vocal music.

**ORCHESTRAL UNION.**—The first concert of this admirable and already well-established Society, takes place to-day, at the Hanover Square Rooms. The programme comprises Spohr's second symphony (written for the Philharmonic) and his best; Mr. Sterndale Bennett's fourth concerto for the pianoforte, played by Miss Arabella Goddard; Mendelssohn's violin concerto, by Mr. H. C. Cooper; an overture by Herr Lindpaintner, etc. etc.

**MR. BUNN'S AMERICA.**—The new entertainments commenced on Monday night week at the Rooms, 69, Quadrant, have been interrupted by the illness of Mr. Bunn. We are sorry to hear of Mr. Bunn's indisposition, and trust he may regain his health, and continue his lecture, which is one of the most amusing and varied, we ever heard. The greatest care has been taken to render the entertainments complete, and no expense spared in the illustrations.

**MR. TRAVERS' NATIONAL ENTERTAINMENT.**—Mr. Travers, the well-known dramatic tenor, has hit upon the best possible time to give a lecture on naval matters with musical illustrations. The names of Nelson and Dibdin in juxtaposition are loadstars of attraction; and we cannot wonder that the Music Hall, Store-street, was crowded on Monday evening, to listen to the new sketch of "Britannia's God of War," eked out with songs selected from Jack Tar's idol, Tom Dibdin. The entertainment is called *Nelson, the Life of a Sailor*, and narrates in a succinct and interesting manner the outlines of Nelson's life, and introduces the most celebrated anecdotes bearing upon his career as a naval officer. Mr. Travers has a capital delivery, and speaks with point and emphasis. He was in excellent voice, too, and sang several songs to the unanimous approval of his hearers. His best efforts were, "Meg of Wapping," "The Lass that loves a Sailor," "Nothing like Grog," "Poor Jack," "Tom Bowling," and Braham's "The Death of Nelson," the only song in the entertainment not written by Dibdin. Mr. Travers was encored in all these songs, which he sang with vigour and meaning. The entertainment is well worth a visit to the rooms in Store-street.

## ROYAL ITALIAN OPERA.

On Thursday, a subscription night, Verdi's popular opera, *Ernani*, was produced, for the *rentrée* of Mad. Bosio, and for the purpose of introducing to the subscribers of the Royal Italian Opera a new candidate, in the person of Sig. Susini, a *basso-barytone*. The cast was very strong. In addition to Mad. Bosio as Elvira, and Sig. Susini as Don Silva, it comprised Sig. Tamberlik as Ernani, and Sig. Ronconi as Don Carlos, while the subordinate parts were sustained by Mdle. Cotti and Signors Polonini and Soldi. One great mistake, we think, was made. Don Silva is the real tragic personage of the drama, and should have been assigned to Sig. Ronconi. That inimitable artist would have had a much better opportunity of exhibiting his dramatic powers than in Don Carlos, which, so far as the acting is concerned, is of secondary importance. This has been demonstrated on several occasions, when the part was given to Sig. Superchi and Sig. Gardoni, at Her Majesty's Theatre—to say nothing of Mdle. Alboni, who was the Don Carlos when *Ernani* was first produced at the Royal Italian Opera. True, Signor Coletti, an artist of acknowledged power, assumed the character latterly at Her Majesty's Theatre; but that was an exception to the rule. It may be urged that the music of Don Silva is too low for Sig. Ronconi. But why not transpose it as readily as the music of *Guillaume Tell*? Mr. Costa cannot surely have more respect for Verdi than Rossini? While the score of *Guillaume Tell* suffers materially by alterations, that of *Ernani* cannot easily be damaged by changes. Sig. Ronconi, we are convinced, would render the character of Don Silva eminently effective. Nevertheless, so powerful and artistic is his singing in Don Carlos, that a serious loss would be felt in transferring the part to any other. On Thursday, no small share of the success achieved by the performance of *Ernani* was attributable to Sig. Ronconi. His singing of the first *aria* was admirable, and the *scatet*, in the *finale* of the third act, created a *furor*.

Sig. Susini is a singer of some pretension, but not exactly fitted to be the successor of Sig. Tamburini, whose parts, we are informed, he is about to undertake. His voice is agreeable in the middle and upper registers, but his low notes are deficient in power and quality. In secondary parts he may prove useful.

Mad. Bosio is a great favourite with the *habitués* of the opera and the public generally, and deservedly so. She is an accomplished artist, and possesses a voice of delightful quality. Her Elvira, on Thursday night, was highly prepossessing, and her acting displayed a far greater amount of energy than usual. A little more *abandon* in the last scene was all that was required. The well-known *aria d'entrata*, "Ernani, involami," was sung with great brilliancy and power; the ornaments were well placed, and in good taste, and the high notes attacked with unerring precision. Mad. Bosio achieved a decided success, and made a further step in public estimation.

Sig. Tamberlik's Ernani is, in some respects, one of his most striking impersonations. He looked and acted the part to admiration, and sang in his best manner. Had Verdi such artists as Sig. Tamberlik to write for, we should not quarrel with his exactions on the higher register of the voice. The *aria* in the first scene was a powerful display of energetic vocalisation, and drew down applause from all parts of the house. It was in the last scene, however, that Sig. Tamberlik exhibited his full powers as singer and actor. The sudden change from extreme happiness to despair, when he hears the tones of Don Silva's fatal horn, was assumed with intense reality; and the death-scene was perfect. The audience were deeply impressed, and the curtain

fell amidst loud and general applause for Madame Bosio and Signor Tamberlik.

The general performance was irreproachable, and the reception given to *Ernani* proved that the subscribers prefer Verdi to Rossini. The greatest effect of the evening was produced by the *scatet*, in the *finale* of the third act, and the execution by the principals, Mad. Bosio, Tamberlik, and Ronconi especially, was so powerful that an enthusiastic encore was the result, and all the performers were recalled after the fall of the curtain. The band and chorus were superb.

*Ernani* is to be repeated to-night, the last before Easter. We should have stated that *Guillaume Tell* was given for the second time on Tuesday.

## NEW PUBLICATIONS.

The Favourite Pieces from J. F. Duggan's New Opera of "LÉONIE"—Libretto by Mr. Henri Drayton—as performed at Drury Lane Theatre. Campbell, Ransford, and Co.

A CLOSER acquaintance with some of the music in *Léonie*, of which we recently gave an account, is certainly favourable to the composer. The *romanza*, "Dear Venice" (which Miss Susanna Lowe sang so prettily), is melodious, and there is nothing vulgar in its extreme simplicity. We can also compliment Mr. Henri Drayton on the words. The theme is ancient enough, but he has cleverly avoided all conventional common-places. The ballad, "Oh! let me gaze" (sung by Mr. Drayton), is sentimental; but it is graceful, and Mr. Duggan has succeeded in steering clear of the hyper-morbid style—a dangerous quicksand in the ocean of ballad-music. The popularity of this ballad has not to be foretold, but to be recorded. It is in the hands of all our amateur barytones, who might exercise their voices and their tastes on much less healthy music. Another ballad, "The Old Spinette" (also sung by Mr. Drayton), is, perhaps, even better in its way. Though simple to a fault, both in melody and accompaniment, it by no means lacks expression. "The Old Spinette," moreover, is essentially an acting ballad; and, if sung without a certain amount of dramatic feeling, loses half its charm. "I dreamt an old Man o'er my Pillow wept" (sung by Miss Lowe), is of a more ambitious character, and Mr. Duggan has laboured, not without considerable success, to impart a special interest to the accompaniment. The two first bars of the symphony, however, must be revised, since there are octaves between the top part and the bass. The melody of this song is very pleasing, and the words of Mr. Drayton show a good deal of poetical sentiment. The ballad, "How oft in Childhood" (sung by Miss Featherstone), demands a word of praise, on account of its elegance. In page 2, however, the accompaniment of bars 2 and 3, must also be reconsidered—since there are octaves—B C, B C. At the bottom of page 3, too, Mr. Duggan will find that the corrector of proofs has not been very diligent, or, at least, very sharp-sighted. One of the mistakes re-occurs in page 5. The romance, "Yes, 'tis a Spell," and the air, "Yes! Hope, thou art a Beacon-light" (sung by Mr. Elliot Galer), have both a certain degree of merit. We prefer the romance, however, which attempts less than the air, and effects comparatively more. The one is a good ballad melody, the other a rather laboured than elaborate song. The serenade, "At Night upon the Moonlit Tide" (sung by Mr. Drayton), is a happy imitation of the Balfe-Wallace school of popular theatrical ballad, and cannot fail, for that reason, if for no other, to please the public.

In conclusion, let Mr. Duggan persevere. He is a beginner, and cannot expect to leap at once into the vacant chair of Rossini. Criticism, if honest, should encourage rather than depress him, and be accepted more in the light of friendly counsel than of hostile animadversion. *Verbum sap. sat.*

MISS FANNY STIRLING took her first benefit at the Music Hall, Store Street, on Thursday se'night. Among the vocalists were Miss Poole, Mrs. John Roe, and Herr Jonghman. Mdme. Pyne Gutton, a sister of Louisa Pyne, played a *fantasia* on the pianoforte. The Misses Jacobs, Hineks, and Nason, vocalists, also contributed their services. The room was well attended.



MANCHESTER.—The third of Mr. J. Thorne Harris's *Soirées Musicales* was given at his residence, on Thursday evening last. The following was the programme:—

Sonata—Piano and Violin—in D, Op. 12 (Vieuxtemps). Vocal Quartet, (Abt). Solo—Violin—(C. Baetens). Pastoral Sonata, Op. 28 (Beethoven). Sonata in E flat, No. 3, Op. 12 (Beethoven). Vocal Quartet, "Memory's Tears," (J. T. Harris). Pianoforte—Solo Selection—Nocturne, in A flat, Op. 40; Improvisation in E flat, Op. 57 (J. T. Harris). Pianoforte—Solo Selection—Polonaise in A, (Chopin).

The sonata of Vieuxtemps abounds in difficulties for both instruments. Mons. Vieuxtemps being a violin player, his pianoforte phrases are of a character which, though not entirely unsuited to the pianoforte, require for their proper execution a well trained hand. Mr. Harris, however, was quite equal to the task, while Mr. Baetens was not less at home in the violin part. We need say nothing of Beethoven's Pastoral Sonata; nor of the Sonata in E flat for piano and violin. Indeed, what could we say?—what words can describe that rich, inventive, and poetic genius, which scatters beauties around with the luxuriance of nature herself? The exquisite *andante* of the first made a deep impression. Both compositions were admirably performed. Mr. Baetens's solo, an air with variations of his own, has considerable merit. One variation, in which the composer, dispensing with the pianoforte accompaniment, sustains a *legato* melody with *pizzicato* accompaniment, excited much interest. Mr. Harris's pianoforte selections, consisting of two *morceaux* of his own, and Chopin's *Polonaise* in A, were played with great spirit and brilliancy. The two first-mentioned compositions, may rank with some of the best of their kind. We may also compliment Mr. Harris on the vocal quartet, which is full of grace, feeling, and skilful part-writing.

IBID.—The last of Mr. Seymour's Quartet Concerts for the season took place on Thursday evening week, in the Large Room of the Town-hall, Chorlton-upon-Medlock. The first quartet was Mozart's, in D, played by Messrs. C. A. Seymour, E. W. Thomas, C. Baetens, and Herr Lidel; it was followed by a selection for the violin; a "Berceuse," by Réber, played by Mr. Seymour; and "Méditation sur le premier prélude de piano de S. Bach, composée pour piano et violon solo, par Ch. Gounod." Mr. Barlow took the pianoforte. Mr. Hallé gave Thalberg's fantasia on *Don Giovanni*, and afterwards joined Mr. Seymour in the sonata in F (Op. 24), by Beethoven, for pianoforte and violin. Spohr's quintet for two violins, two tenors, and violoncello (Op. 33), in G, followed. Mr. C. Hallé wound up the proceedings with a selection for the pianoforte, making choice of a nocturne and polonaise, in A, by Chopin.

LIVERPOOL.—St. George's Hall will, it seems, be opened without a musical festival, the committee having found that in September next they will be unable to engage sufficient talent.

DUBLIN.—The crowded state of the Ancient Concert Rooms on the evening of Friday week showed the public appreciation of the labours of the Madrigal Society. The musical attraction formed a fair reason for the numbers assembled; and these, combined with the efforts, botanical and decorative, to set off their musical temple *pro tem*, to advantage, fully accounted for the large number of disciples collected to share in their "service." The madrigal, "Come let Us all a-Maying go," formed an admirable opening to the evening's performance. Balfé's ballad, "We are parted," followed. Miss F. Cruise fully entered into the spirit of this song. Mr. Haigh's voice did justice to an aria from *Belisarius*; we preferred, however, his, "I gave Thee a Rose." In both he was encored. Others also received similar marks of approval from the audience, who appeared well pleased at the close of the entertainment.—*Dublin Commercial World*.

AN IRISH DEBUTANTE.—A young lady of Dublin, Miss Teresa Gausson, daughter of the once extensive coach proprietor of Bolton-street, whose business was ruined by the railways, has adopted the stage as a profession, and, under the name of Miss Teresa Esmonde, has gained the highest reputation in New York, Albany, &c., in the most elevated walks of the drama. Her Clara Douglas, in *Money*, is pronounced a master-piece; and the newspapers write enthusiastically of her Julia in *Richelieu*, of her Margaret in *Writings on the Wall*, &c.

MADAME VESTVALI, who has had such success as a contralto, in Italy, is engaged by the directors of the Royal Opera, Drury Lane.

THE "Männer-Gesang-Verein" of Cologne commence their concerts in London early in May. They will be given at the Hanover Square Rooms, and will be limited (as last year) to 12 or 15 days.

SIG. GORDIGIANI.—We understand that Signor Gordigiani, the composer of so many graceful and popular Italian airs, duets, etc., has lately finished an opera. The *dilettanti* of Florence speak very highly of the work, which has already been rehearsed in private. Signor Gordigiani is expected to visit England in the course of the season.

ANCIENT ITALIAN AND FRENCH SINGERS.—During the reign of Charlemagne, a difference of opinion existed in France as to the merits of French and Italian music, and the following account of this quarrel is given in a work published at Frankfurt in 1514. "The pious Emperor Charles," says the writer, "having returned to celebrate the festival of Easter with our Apostolic Lord at Rome, there arose during the feast, a quarrel between the French and Italian choristers. The French pretended to sing better and more agreeably than the Italians; while the latter insisted on their own superiority in ecclesiastical music, which they had learned from Pope St. Gregory,\* and accused the French vocalists of corrupting and disfiguring the true melody. This dispute being submitted to the Emperor, the French, relying on his partiality, presumed to insult the Italians. But the latter, sensible of their superior knowledge, and comparing the learning of St. Gregory with the ignorance of their competitors, treated them with scorn and contempt. This altercation continuing, the sovereign said to his choristers, 'Tell us which is the purest water—that drawn from the fountain-head, or that of the streams which flow at a distance?' This question admitted but of one answer. All declared in favour of the water at the fountain-head. 'Have recourse, then,' said Charles, 'to the fountain of St. Gregory, whose music you have altered and corrupted.'"

CENTRAL ASSOCIATION IN AID OF THE WIVES AND FAMILIES OF SOLDIERS ORDERED TO THE EAST.—At a Meeting of the Board of Directors of the Conservative Land Society, the following Resolution was passed:—"The Executive Committee being most anxious to aid the public efforts which are being made to raise a fund for the wives and children of the soldiers whose noble efforts are required in the cause of their country, have unanimously requested their chairman, Viscount Ranelagh, to place the mansion and grounds of St. Margaret's at the disposal of the committee in aid of the soldiers' wives and families, to be used in any public way they may think most advantageous to promote the interest of the charity." A reply has been received from Lord Ingestre, the chairman of the sub-committee of the association, thanking the society for their offer, with the intimation that the organization of a public entertainment in St. Margaret's Park would be taken into consideration.

\* St. Gregory the Great was the first person who, in the sixth century, improved the style of sacred music; hence it assumed the appellation of the Gregorian chant.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Mr. Howard Glover's Grand Concert, St. Martin's Hall. Seven o'clock.

Mr. H. Beale's Soirée Musicale, Blagrove's Rooms, Mortimer Street. Eight o'clock.

Mr. Travers's Vocal Entertainment, Music Hall, Store Street. Eight o'clock.

TUESDAY.—M. A. Billet's Third and last Performance of Pianoforte Music, St. Martin's Hall. Eight o'clock.

WEDNESDAY.—The Misses Cole and Mr. Alfred Gilbert's Soirée Musicale, Willis's Rooms, King Street, St. James's. Half-past Eight o'clock.

Mr. H. Buckland's Vocal Entertainment, St. Martin's Hall. Half-past Seven o'clock.

Sacred Harmonic Society, Exeter Hall, Messiah. Half-past Seven.

## ADVERTISEMENTS.

**NELSON—THE LIFE OF A SAILOR.** Illustrated by Dibdin's Songs. Mr. TRAVERS' NATIONAL ENTERTAINMENT every Monday Evening, at the Music Hall, Store-street. To commence at Eight o'clock. Admission, 1s.; Reserved Seats, 2s. 6d.; Private Boxes to be had only of Messrs. Leader and Cock, 63, New Bond-street.

**THE LONDON ORCHESTRA** will perform at the Lyceum Theatre on Monday, Tuesday, Wednesday, Thursday and Saturday, April 10th, 11th, 12th, 13th, and 15th inst. Conductor—Mr. Frank Mori. Leader—Mr. J. W. Thirlwall. Principal Soloists—Messrs. Barret, Cioffi, Prospero, Rowland, Lazarus, Tolbecque, Richardson, Godfrey, Hardy, Carrodus, Payton, Nadaud, Chipp, Vogel, Madame A. Zeiss; added to which are Messrs. Russell, Antoine, Shanden, W. Thirlwall, N. Mori, Gleadow, Guest, Crozier, F. Godfrey, Anderson, &c., &c. This celebrated Orchestra can now be engaged to perform at concerts during the London season. For terms, address to Messrs. Cramer, Beale, and Co., 201, Regent-street, or to Mr. A. C. Rowland, Hon. Sec., 5, Vernon-street, Percy-circus, Pentonville.

**PROGRAMME OF M. ALEXANDRE BILLET'S** THIRD AND LAST EVENING PERFORMANCE OF CLASSICAL PIANOFORTE MUSIC on Tuesday, April 11th, at St. Martin's Hall, to commence at Eight o'clock precisely.—Sonata, F, Op. 54, Beethoven; "O! rest in the Lord," Miss Ursula Barclay, Mendelssohn; Prelude and Fugue, A flat, Bach; Prelude and Fugue, F minor, Mendelssohn; "Angels are near," New Ballad, Miss Stabbach, F. Ehrenstein; Pastorale, G, Steibelt; Momento Capriccioso, B flat, Op. 12, Weber; "The rainy Day," Ballad, Miss Ursula Barclay, Hatton; Grand Sonata, F, Op. 12, for two performers, Miss Amelia Taylor (Pupil of M. Billet) and M. Billet, Mozart; "Oltre il Mare," Romanza, Miss Stabbach, W. G. Cusins; Une Réverie, F sharp minor, Henry Wyld; La Fontaine, F sharp major, C. Mayer; Spring Morning, Canzonetta, C. Macfarren; L'appassionata, G minor, W. S. Bennett; Pezzo di Bravura, E. Potter. Accompanist—Herr Wilhelm Ganz. M. Billet will perform upon Woolley and Co.'s Patent Grand Pianoforte with "Entire Metallic Permanent Frame," also with the Royal Victoria Repeat. Tickets, 2s. 6d. and 5s.; reserved seats, 10s. 6d.; to be had at the Hall, and of M. A. Billet, 36A, Upper Charlotte-street, Fitzroy-square.

**SACRED HARMONIC SOCIETY, EXETER HALL.**—Conductor, Mr. COSTA. On Wednesday next, April 12th, the customary Annual performance of Handel's MESSIAH. Vocalists—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes; with Orchestra of nearly 700 performers. Tickets, 3s., 5s., and 10. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

**THE MISSES COLE AND MR. ALFRED GILBERT'S** First Performance of CLASSICAL CHAMBER MUSIC will take place at the Willis's Rooms, St. James's, on Wednesday next, April 12th, at Half-past Eight o'clock. Vocalists—Mrs. Enderssohn, Mrs. Alfred Gilbert (late Miss Charlotte Coles), Miss Susanna Cole, Mr. Herbert, Mr. Wallworth. Instrumentalists—Pianoforte, Mr. Alfred Gilbert; Violin, Herr Jansa; Violoncello, Mr. Lucas; Harp, Mr. Cheshire; Accompanist, Mr. Wilkinson. Subscription to the series, One Guinea; Triple Ticket, One Guinea; Single Ticket, Half-a-Guinea; to Subscribers, Seven Shillings. May be obtained of the Music-sellers, or of Mr. Alfred Gilbert, 13, Berners-street, Oxford-street.

**LONDON SACRED HARMONIC SOCIETY, Exeter Hall.**—On the Thursday in Passion Week, April 13th, Handel's "Messiah." Principal Vocalists:—Miss Louisa Pyne, Miss Messent, Miss Dolby, Miss Clara Henderson, Mr. Donald King, Mr. J. Marshall, and Mr. Lawler. The Band and Chorus will number nearly 800 Performers. Conductor, Mr. Surman, Founder of the Exeter Hall Oratorios. Tickets:—Area, 3s.; Reserved Seats, Area, or Western Gallery, 5s.; Central Reserved, numbered, 10s. 6d. The Subscription, for Members and Subscribers, is One, Two, or Three Guineas per annum, entitling them to advantages offered by no other Society. Persons now entering their names, may receive six tickets, dating the subscription to Christmas next. Books of the Words, with 16 pages of the Music, 6d. each; or the Oratorio complete, price 6s. 6d. This Edition will be found the cheapest and best for the public to buy, and the most advantageous for the trade and profession to sell.—Only Office, No. 9, Exeter Hall.

## WHITTINGTON CLUB AND METROPOLITAN

**ATHENÆUM.**—Library, Reading, and News Rooms supplied with 30 Daily and 100 Weekly and Provincial Papers—in this respect offering special advantages to Literary Men. Weekly Assemblies for Music and Dancing. Lectures, Classes, and Entertainments. Dining, Coffee, Smoking, and Drawing Rooms. Subscription Two Guineas the Year, One Guinea the Half-year; Ladies half these rates. Country Members One Guinea the Year.—No Entrance Fee.—New Subscriptions date from the First of any month. A Prospectus, with complete List of Classes, Lectures, and Entertainments for the ensuing Quarter, forwarded upon application. Thursday, April 13th, Second Lecture by J. A. Davies, Esq., on the MUSIC of the ANCIENTS, with Vocal and Instrumental Illustrations; to commence at Eight o'clock. Monday, April 10th, CONCERT OF SACRED MUSIC. Members free, Non-Members 1s.—HENRY Y. BRACE, Secretary, 37, Arundel-street, Strand.

**ST. MARTIN'S HALL.**—Handel's *Acis and Galatea*, Beethoven's Choral Fantasia, with the Overture, and a Selection from Weber's *Oberon*, will be performed on Wednesday, April 19th, under the direction of Mr. John Hullah. Principal performers—Madame Weiss, Miss Poole, Mr. Augustus Braham, Mr. Montem Smith, Mr. Weiss. Pianoforte—Herr Pauer. Tickets, 1s.; Galleries, 2s. 6d.; Stalls, 5s. Doors open at Seven, commence at Half-past.

**HERR SOMMER'S BAND.**—A Series of Concerts, under the direction of Herr Sommer, will take place on Easter Monday, at the Ancient Concert Rooms, Dublin. Violin, Herr Ernst; Vocalists, Mdlle. Rita Favanti, and Miss Thirlwall.

**MR. WALTER MACFARREN'S TWO CHAMBER** CONCERTS OF PIANOFORTE MUSIC, will take place on FRIDAY EVENINGS, April 21, and May 12, when he will be assisted by Miss Dolby, Miss Amy Dolby, Madame and Signor Ferrari, and Mr. Weiss; Mr. Blagrove, Mr. Lucas, Mr. W. H. Holmes, and Mr. Lindsay Sloper, &c. Subscription, 15s.; double ditto, 25s.; single tickets, 10s. 6d.; to subscribers, 7s. 6d.; to be had of Leader and Cock, 63, New Bond-street; and Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

**NEW PHILHARMONIC SOCIETY.**—The Third Concert will take place on Wednesday, the 26th instant, at St. Martin's Hall, when, among other things, will be performed, Beethoven's Symphony in B flat; a Pianoforte Concerto, by Mdlle. Wilhelmina Claus; and the First Part of Doctor Wyld's Music to Paradise Lost. Tickets, 10s. 6d., 5s., and 2s. 6d. To be had at Messrs. Cramer, Beale, and Co's., 201, Regent-street.—Willert Beale, Secretary.

**QUARTETT ASSOCIATION.**—Third Season, under the immediate patronage of Her Most Gracious Majesty the Queen, His Royal Highness Prince Albert, and Her Royal Highness the Duchess of Kent. MM. Sainton, Cooper, Hill, and Piatti, beg most respectfully to inform the musical public that they will give a Series of Six Matinees during the months of May, June, and July, commencing on Thursday, May 4th, at Willis's Rooms, St. James's. Mr. Charles Hallé will perform at the first Matinée. Critical analyses of the compositions selected for performance, by Mr. G. A. Macfarren, will be annexed to the programme. Subscription for the Series, £1 11s. 6d.; Single Tickets, 10s. 6d. Subscribers' names received by Messrs. Addison and Co., 210, Cramer and Co., 201, and Schott and Co., 159, Regent-street; Leader and Cock, 63, New Bond-street; Turner, 19, Poultry, City; M. Sainton, 8, Hind-street, Manchester-square; Signor Piatti, 51, Stanhope-street, Regent's-park; and Mr. Cooper, 44, Charlotte-street, Fitzroy-square.

**MISS GUSELDA ARCHER** (Pupil of Mr. Aspull), has the honour to announce that her FIRST SOIRÉE MUSICALE will take place at the Hanover-square, Rooms, on Wednesday, the 10th of May, 1854. Vocalists—Miss Dolby, Miss Katharine Smith, Miss Marion Adam, and Miss Binckes; Mr. Frank Bodda and Herr B. de Becker. Harp—Mr. Chatterton. Pianoforte—Miss Guselda Archer. Conductor, Mr. Aspull. Reserved seats, 10s. 6d.; Single tickets, 7s., and family tickets to admit four, one guinea. To be had at the Music Warehouses, and of Miss Archer, 451, Oxford-street.

**MISS ARABELLA GODDARD** begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

ROYAL



OPERA,

## THEATRE ROYAL, DRURY LANE.

The Directors beg leave to announce that the German and Italian Operatic Season will commence on Monday, April the 17th, and terminate on September 2nd. The Prospectus will be ready in a few days.—Theatre Royal, Drury Lane, March 31st.

## ST. MARTIN'S HALL, LONG ACRE.—MR. EDWARD

MURRAY begs to announce to his friends and the public generally, that he has taken this Hall on Wednesday, April 12th, Thursday, 13th, and Saturday, 15th, for Mr. George Buckland's Popular Entertainments, entitled, "WHAT SHALL MY SONGS BE TO-NIGHT," on which occasions he will be assisted by his sister, Miss Annie Buckland. Admission, 1s.; Reserved Seats, 2s. Doors open at Half-past Seven; to commence at Eight o'clock precisely.

MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season) will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by M. Sainton, Signor Piatti, and other distinguished Artists, whose names will be duly announced. Single Ticket, 7s.; Reserved Seat, 10s. 6d.; Subscription Ticket, 10s. 6d.; subscription for a Reserved Seat, 15s.; to be had at Ebers' Library, Old Bond Street, at the principal Music-sellers, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

PHILHARMONIC ROOMS, Newman-street, Oxford-street.—These elegant, commodious, and fashionable Rooms, capable of containing upwards of 1000 persons, are open to ENGAGEMENTS for Concerts, Entertainments, Public Meetings, &c. For terms, address to Mr. CHARLES COTTON, proprietor, as above, where also all letters, respecting engagements, &c., for him are requested to be addressed.

WANTED immediately, in a large town in the South of England, a gentleman of first rate musical ability, to manage the business of an eminent professor. For further particulars apply to John Hullah, Esq., St. Martin's Hall, London.

RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that, in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

MILITARY MUSICAL INSTRUMENTS.—Militia Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. BOOSEY AND SONS, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are acknowledged throughout the Army.—A Register kept of the most experienced Band Masters.

L. GORDIGIANI.—New Editions of the following Celebrated Songs.—Impossible, Impressions, Rimedio, Price 2s. each.—Boosey and Sons, 28, Holles-street.

BY HER  
MAJESTY'SROYAL LETTERS  
PATENT.

UPRIGHT GRAND PIANOFORTES, with PATENT METALLIC ENTIRE FRAME, for all Climates, and NEW ROYAL VICTORIA REPEAT. Pianists, and the Musical World, are respectfully invited to inspect and test these Pianofortes, which have now attained the long-sought properties of permanence, quantity, and quality of tone, standing well in tune, with the most prompt and light touch. The purchasers of Pianos have now the advantage of selecting an Instrument to their own taste, which, being of itself permanent, can be sent to any distance without injurious effects. The great improvements taking place around us in the mechanical arts and manufactures, has rendered it necessary that the Pianoforte should be included in the number. The difficult obstacles to conquer in the making of Pianos is, without doubt, that which results from the pressure occasioned by the extreme tension on the strings, and also from the dryness or humidity of the atmosphere, causing the wood placed at the back to expand, sometimes to unglue, and always to force them to rest upon the sounding-board, rendering the instrument (sooner or later) valueless, and significantly expressed by the common observation of "My Piano has lost its tone!" The defects of the ordinary, inefficient, and too weak construction in wood—or with metallic plates—is completely superseded by WOOLLEY'S PATENT METALLIC ENTIRE FRAME, FOR ALL CLIMATES. The frame consists of an entire construction of iron, preventing the possibility of the least shrinking in any direction, and producing positive permanence; a frame of wood is also attached to the iron, which gives it the desired quality of fulness, and greatly increased duration. It is obvious that any thickness of stringing can be put on these frames, without fear of giving way—the tone is increased in volume—is rendered perfect in quality—and from the enormous resistance contained in the frame, the strings throw off their "Real Harmonics."—MECHANISM.—THE NEW ROYAL VICTORIA REPEAT. The power of tone and resistance in the frame, suggests the desirability of a very powerful blow in the hammer. This is completely effected by the "New Royal Victoria Repeat;" the addition to these Pianos having a blow much more powerful than any hitherto produced—combining all the requisites of force, ease, variety of light and shade, superior damping, perfect check, and an untiring repetition, which is produced from an action not likely to get out of order. Mr. Woolley, in drawing attention to the applause which M. Billet elicited at St. Martin's Hall on Tuesday, March 15th, for the beautiful intonation of this instrument, begs to state that M. Billet will again perform on it at his next concerts, Tuesdays, April the 4th, and 11th. These Pianos may be seen and purchased at L. L. Lee's Warerooms, 48, Albemarle-street, London; and all the principal Provincial Towns. Woolley and Co., Patentees and Manufacturers.

## THE ENGLISH GLEE AND MADRIGAL UNION.—

Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.

## I. and I. ERAT, PATENT HARP MANUFACTURERS,

23, Berners-street, Oxford-street, beg to inform the nobility, gentry, and the public, that they are now manufacturing a light and elegant, small-sized double-movement HARP, strongly recommended by the faculty for the use of young ladies and those of delicate health, the large Harp being found much too heavy for general practice. A large assortment of instruments, harps, and pianofortes for sale or hire on moderate terms. Harps and pianos taken in exchange. Repairs of all kinds executed. The suspension sounding board, as invented by I. and I. Erat for N. C. Bochsa; see his First Six Weeks' Instruction for the Harp. Tunings attended to. Strings and every requisite always on hand.

## THE ST. MARGARET'S ESTATE, RICHMOND.—

The Magnificent Mansion and Picturesque Park, at St. Margaret's, opposite Richmond Gardens, may be viewed daily, between the hours of 12 and 5 o'clock (Sundays excepted), by cards only, to be had of the Executive Committee of the Conservative Land Society. The purchase money having been paid up on Lady Day, the allotment of this valuable estate on the banks of the Thames has been fixed for Wednesday, the 7th of June. Cards will be duly forwarded to the members and their friends, on application to the Secretary. St. Margaret's may be reached either by the River Steamers, by Omnibus to Richmond, or by the South Western Railroad, at the Twickenham, Isleworth, or Richmond Stations. Charles Lewis Grunelsen, Secretary. Offices, 33, Norfolk-street, Strand, April 5th, 1854.



## MILITARY BANDS—REED AND BRASS.

**C. BOOSEY'S MILITARY MUSICAL INSTRUMENTS.**—Messrs. BOOSEY & SONS, in submitting to the Army and the Musical Public a few of the latest improvements in the above CELEBRATED MUSICAL INSTRUMENTS, beg to return their sincere thanks for the patronage so liberally bestowed on their establishment; and to assure those who have not hitherto honoured them with their commands, that their undeviating principle of business is to manufacture instruments of the very best description only. By this means, Boosey and Sons trust to ensure the permanent patronage of their friends. A fair and moderate price is fixed on every Instrument. **CLARIONETS.**—Either of Cocoa-wood or Grenadille, with 13 German Silver Keys; of Box-wood, with 13 Brass ditto; or of German Silver, with 13 Keys of the same metal. The whole of these comprise every new improvement. **FLUTES AND PICCOLOS.**—In the usual keys, for Amateurs or Military purposes, either of Cocoa or Box-wood, with German Silver or Brass Keys, and every new improvement. **FIFES** (Boosey's Improved).—Either of Cocoa or Box-wood, with 4 German Silver or Brass Keys. **BASSOONS.**—The new French Model, of Maple-wood, with 16 Brass, or German Silver Keys. **BOOSEY'S UNRIVALLED CORNET-A-PISTONS.**—The great success that has attended the introduction of Boosey's new patent Cornet, and the many flattering testimonials the beauty of the model and the exceeding richness of its tone have called forth, have induced the manufacturers to extend the improvements still further, and they have now the pleasure of announcing, that they have succeeded in adjusting to the same model, the Rotary Cylinder Action. By means of this beautiful and light action, the most rapid passages can be executed with marvellous quickness and dexterity. Price, with Valves, 7 Guineas, with the new Rotary Cylinder Action, 9 Guineas. Either instrument strongly Electro-plated (equal to Silver), 2 Guineas extra. **CORNETTO SOPRANO**, in D or E flat (for Brass Band); **VALVE TRUMPETS**, Althorns (Barytone), with Three Valves in B Flat, E Flat, or F. **EUPHONIONS** (Bass), in B Flat or C, with Four Valves. **BOMBARDONS** (Bass) in E Flat, or F, with Four Valves. All these Instruments

can be had either with Valves or the new Rotary Cylinder Action. The Althorns are made on two models—either with Bell up or forward. The Euphonion is a new Valve Instrument, infinitely superior to, and rapidly superseding the Ophicleide. **FRENCH HORNS** either with Three Valves, or on an entirely new model, with the Rotary Cylinder Action. These Horns, Boosey & Sons can with confidence recommend as superior to any yet supplied to the Profession. Better cannot be made.—**TROMBONES**, Alto, Tenor, and Bass. In the usual Keys, either with Slides, Valves, or the new Rotary Cylinder Action. The Valve Trombone may be had either with the Bell up or forward.—**THE NEW ROTARY CYLINDER ACTION.** With this action, which is exceedingly light, the most rapid passage may be executed with marvellous dexterity and quickness. It is, further, more simple and much stronger than any patent actions that have hitherto been made.—**VALVE, OR FIELD BUGLE**, in B flat or C. By a simple contrivance, the valves of this instrument may be detached at pleasure, and placed in a small leather case, and the instrument remains an ordinary Field Bugle.—**OPHICLEIDES**, in B flat or C, with 10 or 11 Keys. Cavalry Trumpets, Turkish Crescents, Triangles, Military Tambourines, Drum Heads, Reeds, Music Stands, Music Paper, and every requisite for a Reed, Brass, or String Band.—**DRUMS** (BASS), Boosey's Improved, of Brass. The advantages in these over Wooden Drums, are, an infinitely superior tone and great durability, without any increase in weight. Boosey & Sons have received the most flattering testimonials from the many Regiments they have supplied with these Drums, both at home and abroad. Tenor and Side Drums, also of Brass.—**BASS DRUM STICKS.** Boosey & Sons have succeeded in manufacturing a Drum Stick of an entirely New Material, which requires no covering, and will last for TEN OR TWENTY YEARS, and thus a remedy is provided for the constant expense of recovering Drum Sticks. The Regimental Facings, and other colours, being tastefully introduced, render this Drum Stick an exceedingly handsome appendage to the Drum.

BOOSEY & SONS, 28, HOLLES-STREET, Musical Instrument Manufacturers and Music Publishers to the Army.

## NEW PUBLICATIONS.

**VERDI'S NEW OPERA IL TROVATORE.**—Now ready, price 21s., Verdi's last and successful Opera, IL TROVATORE, complete for Voice and Pianoforte, unabridged and unaltered from the composer's score.

**RIGOLETTO.**—The French Edition of Verdi's Rigoletto may be had of Messrs. Boosey, price 12s., complete.

**TEN NEW SONGS, by GORDIGIANI.**—Just published, the Contents of Signor Gordigiani's Album for 1854, in 10 Numbers, price 2s. each.

**NEW SONG, by CAMPANA.**—"To t'amero," Romanza, by F. Campana, of Rome, price 2s.

**NEW EDITION of "ALL IS LOST."**—Just published, the Sixth Edition of "All is lost now," transposed to G, price 3s.

**NEW BALLAD by GUGLIELMO.**—"Love and Friendship still are thine," price 2s. The many admirers of Mr. Guglielmo's compositions esteem this ballad as the most charming of all his effusions.

**MY HOME NO MORE.**—Sung by Mdlle. Wagner and Miss Stabbach, composed by Duke, price 2s. This popular song met with an encore at above thirty concerts in the provinces, where it was lately introduced.

**NEW COMPOSITIONS by GOLLMICK.**—"Farewell," price 4s. "German Volkslied" (Transcription), 3s. "Chanson à Boire," 3s. "Minerva," grande valse brillante, 3s. solo, and 4s. duet. "Belisario," grande duet, 6s.

**NEW COMPOSITIONS by KUHE.**—Le Feu Follet Caprice, played by Mdlle. Kastner, 2s. Heinweh, transcription, 2s. 6d. La Rose d'Hiver, Nocturne, 2s.

**NEW COMPOSITIONS by VOSS.**—Four Grand Fantasias, 4s. each.—1. Rigoletto. 2. Luisa Miller. 3. Linda di Chamouni. 4. La Sonnambula.

**NEW COMPOSITIONS by OESTEN.**—Popular Fantasias for Pianoforte, 3s. each.—1. Rigoletto. 2. Luisa Miller. 3. La Battaglia di Legnano. 4. Linda di Chamouni. 5. La Sonnambula.

**NEW COMPOSITIONS by NORDMANN.**—Rigoletto Galop di Bravura, 3s. solo, 4s. duet; The Nun's Prayer, second

edition, 3s.; the Ghost Scene, second edition, 2s. 6d.; La Donna Mobile, 3s. solo; 4s. duet; Alvars' Greek March, 2s. 6d. solo, 4s. duet.

**NEW PIANOFORTE DUETS**, of a popular character.—La Donna Mobile, by Nordmann, 4s.; Alvars' Greek March, 4s.; Rigoletto Galop, by Nordmann, 4s.; Belisario, by Gollmick, 5s.; Königsberg Polka, 3s.

**RIGOLETTO, by MADAME OURY.**—Price 4s. Fantaisie Brillante on Rigoletto, for the Pianoforte, by Madame Oury.

**RIGOLETTO, by JULES BENEDICT.**—Price 4s. Transcription of the celebrated Quartet for the Pianoforte, by Jules Benedict.

**RIGOLETTO, by W. KUHE.**—Price 4s. Grand Fantaisie on Rigoletto, for Pianoforte, by W. Kuhe.

**RIGOLETTO, by CHARLES VOSS.**—Price 4s. Fantaisie Brillante on Rigoletto, for the Pianoforte, by Charles Voss.

**CORBEILLE D'ORANGES QUADRILLE** on Auber's celebrated Opera, by G. Montagne. This very popular Quadrille is published, for pianoforte, price 3s., and for orchestra, 5s.

**RIGOLETTO.**—Festa da Ballo Galop on Verdi's celebrated Opera, by G. Montagne, is published, for the pianoforte, price 2s. 6d., and for orchestra, 5s.

**NEW QUADRILLES as DUETS, by F. G. TINNEY.**—1. Rigoletto. 2. Sonnambula. 3. Vive Paris. Price 4s. each.

**PIANOFORTE INSTRUCTOR FOR THE MILITARY.**—Now ready, price 2s. 6d., on a large diagram (of 28 in. by 17 in.), folded in a pocket case, the Railway Music Book, by Mrs. Joseph Kirkman. This work is intended for self-tuition, and may be described as a complete Manual of Instruction in Music and on the Pianoforte in a more simple style than ever before attempted. It is recommended to the Heads of Schools as adapted for hanging up in School-rooms, presenting at one view the rudiments of music.

**STANDARD OPERAS for PIANOFORTE.**—Messrs. Boosey beg to announce that they have just issued their series of Modern Pianoforte Operas in a new and very handsome binding (ornamental cloth, gilt embossed), at the same prices at which the Operas were formerly sold in blue paper covers.

BOOSEY & SONS, 28, HOLLES STREET.

## HARMONIUM MUSIC.

Just Published, Nos. 1 to 12 of

## CHAPPELL'S HARMONIUM JOURNAL,

BEING A SELECTION OF

CELEBRATED OPERATIC AND SACRED SUBJECTS,

Arranged expressly for the Harmonium, by Dr. RIMBAULT.

Price of Each Number, 2s.

ALSO A SELECTION OF

## FAVOURITE PSALM AND HYMN TUNES,

Arranged for the Harmonium, price 2s. 6d.; and as Duets for the Harmonium and Pianoforte, by Panzeron,

BEETHOVEN'S ADELAIDA, Price 4s., and BEETHOVEN'S CELEBRATED ANDANTE, Price 4s.

## OSBORNE'S SUMMER'S EVE.

Just Published, by this popular Composer, price 3s., a Companion to his "EVENING DEW" and "SUNBEAM."

CHAPPELL, 50, NEW BOND STREET.

## NEW PIANOFORTE DUETS.—

Marche Turque	...	...	Silas.
Duet No 1, Op. 23	...	...	Silas.
Duet in C major, No. 3, Op. 23	...	...	Silas.
Duet in A minor, No. 4, Op. 20	...	...	Silas.
March composed for the Sultan	...	...	Rossini.
Marche aux Flambeaux, 5s.	...	...	Meyerbeer.
Fantasia de Salon from "Le Prophète"	...	...	Oesten.
Marche des Slovaques	...	...	Blumenthal.
La Source, Caprice	...	...	Blumenthal.
Marche Militaire	...	...	Blumenthal.
Estelle	...	...	B. Richards.

Cramer, Beale, and Co., 201, Regent-street.

## "SAY, MY HEART, CAN THIS BE LOVE?"—

Composed by W. Vincent Wallace, is published by Cramer, Beale, and Co., London. Price 2s. Who also publish Silas' "Oh, would I were yon Silver Moonbeam," sung by Madame Castellan. Price 2s. May be had of all Music and Book-sellers.

## "PASSED AWAY TO HEAVEN."—"Joyful, Joyful

Spring." "The Spring and the Summer both are Past." "Say, my Heart, can this be Love." By W. Vincent Wallace. "These four songs, within the compass of a moderate mezzo-soprano voice, are among the best English songs that have been published."—*Athenæum*.—Cramer, Beale, and Co., Regent-street, London.

## DR. MARX'S UNIVERSAL SCHOOL OF MUSIC.—A

Manual for Teachers and Students in every branch of Musical Art; with additional Notes, a Special Preface, and Supplement to the English Edition. Translated from the fifth Edition of the original German by A. H. WEHRHAN. One vol. royal 8vo., 367 pages, bound in cloth, price 15s. "In truth, it is a perfect encyclopedia of music, and all those who wish to study the art from its alpha to its omega have only to buy Dr. Marx's work, &c."—*Morning Chronicle*, Nov. 23, 1853.

## WITHOUT RIVAL.—THE SCHOOL OF MUSICAL

COMPOSITION, Practical and Theoretical, with additional Notes and a Special Preface for this English Edition. By Dr. A. B. MARX, Professor of Music at the University of Berlin. Translated from the fourth Edition of the original German by AUGUSTUS WEHRHAN. Vol. 1, royal 8vo., 540 pages, bound in cloth, price 21s. "On the whole we may say that Dr. Marx's system fully justifies its high reputation, and as a School that is for instructional purposes—it has no rival." &c.—*Manchester Examiner*, Dec. 29, 1852.

## HAND-BOOK OF GLEES, Madrigals, Catches, Part Songs,

&amp;c., with piano accompaniment. By JOSEPH WARREN. 62 numbers, 2d. each; or Nos. 1 to 50 in one vol. 4to., 8s.

## NEW BALLADS by JOHN PARRY.—"Have still

some kind Word for me." Words by J. E. Carpenter. Price 2s. Also, "The Sweet Vesper Bells of Ancona." Words by the Composer. Elegantly illustrated. Price 2s. 6d. To be had of all Music-sellers.

## REICHA'S celebrated COURSE OF MUSICAL COM-

POSITION; or Complete and Methodical Treatise of Practical Harmony (with Carl Czerny's Remarks). Translated by Arnold Merriek, and now edited by John Bishop, of Cheltenham. Royal 4to., bound in cloth, £2 2s. This magnificent work (which has excited so much interest in the musical world) is now placed within the reach of the English student.—London: ROBERT COCKS and CO., New Burlington-street, Publishers to the Queen.

## G. A. OSBORNE.—THE ALERT, a new Morceau for

the Pianoforte, by this celebrated Composer, is just published. Price 3s. Boosey and Sons, 28, Holles-street.

## DR. NARES' TWENTY ANTHEMS, in Vocal Score, with separate accompaniment for the Organ by VINCENT NOVELLO. Price 25s. bound in cloth. Each Anthem may be had singly, as follows:—

8. Behold, God, our defender	...	...	Verse, A.T.B.	1 3
9. Behold, how good and joyful	...	...	" A.B.	1 0
10. Lord, how long wilt Thou be angry	...	...	" T.B.	1 0
11. Rejoice in the Lord	...	...	" S. or T.	1 0
12. Arise, thou judge of the world	...	...	" A.T.B.	1 9
13. Not unto us, O Lord	...	...	" A.T.	1 3
14. By the waters of Babylon	...	...	" S.S.	1 3
15. O Lord, my God, I will exalt Thee	...	...	" B.	1 0
16. Turn Thee again, O Lord	...	...	" A.T.B.	1 0
17. O come let us sing	...	...	" S.S.	1 0
18. Unto Thee, O God	...	...	" A.B.	1 3
19. Awake up my glory	...	...	" A.	1 0
20. God is our hope and strength	...	...	" S.S.S.	1 9
21. Hide not thou thy face	...	...	" A.T.	1 0
22. The souls of the righteous	...	...	" S.S.	1 0
23. The Lord is my strength	...	...	" A.B.	1 6
24. It is a good thing to give thanks	...	...	" S.S.B.	1 9
25. O give thanks to the God of Heaven	...	...	" S.A.	1 3
26. The Lord is righteous	...	...	" S.S.	1 0
27. Call to remembrance	...	...	Full, S.S.A.T.B.	1 0

The separate Vocal Parts will be printed in a few weeks.

Novello: London and New York.

## GOD DEFEND THE RIGHT!—Inscribed to Admiral

Sir C. Napier, by GEORGE LINLEY. 4s. (post free for stamps). John Shepherd, Newgate-street.

JUST PUBLISHED.—Signor Orsini's Cabaletta, l'Amo, introduced by Madlle. Crespi, with great success, in the Opera of L'Elisir d'Amore. Wood and Co., Edinburgh, Glasgow, and Aberdeen; and Campbell, Ransford and Co., 53, New Bond-street, London.

## TO CONCERTINA PLAYERS.—Signor Carlo Minasi

begs to notify to his friends and the public generally, that he has just patented his improvements in the manufacture of the above popular instrument, which will be found to give a volume of sound and freedom of touch hitherto unattained. Signor Minasi will be happy to show these instruments to any person who will favour him with a call at his residence, No. 16, Brecknock-place, Camden-road, where he gives lessons on the Concertina. Piano and Singing on moderate terms.

## THE SAXOPHONE.—RUDALL, ROSE, CARTE, and Co.,

100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive*."—*Report of Jurors, Great Exhibition*.

## DUTY OFF TEA.—On and after the 6th of April,

all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s. 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

Published by JOHN BOOSEY, of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY &amp; SONS, 28, Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street. Agents: for Scotland, PATTERSON &amp; SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.

Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.